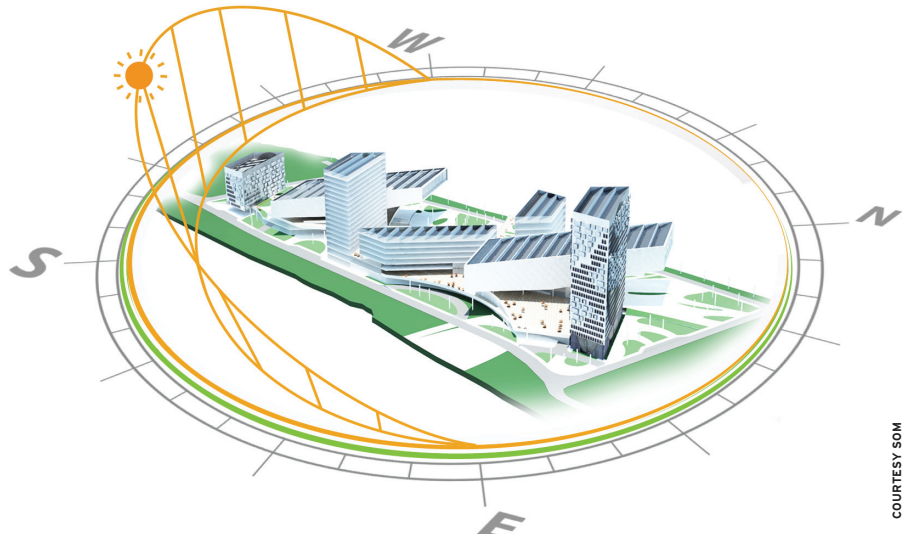


THE EAST ARCHITECTS NEWSPAPER

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WILL CORNELL STAND BY SOM TO BUILD NYC TECH CAMPUS?

WINNER TAKES ALL

There was an uproar when Stanford University pulled out of the competition to build a high-tech campus on Roosevelt Island, Mayor Michael R. Bloomberg's most ambitious legacy project yet, followed by

a media crush when Cornell University/Technion was announced the winner a few days later on December 19.

Multiple factors helped the Cornell/Technion team win what **continued on page 7**



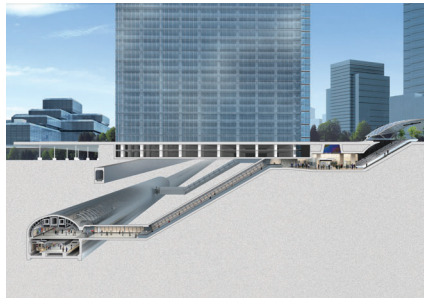
PHILLY FIRM PLANS LARGEST NET-ZERO MIXED-USED DEVELOPMENT

Passive Progressive

A pioneering green developer in Philadelphia is pushing the envelope of sustainability with a mixed-use project called The Ridge on the banks of the Schuylkill River, which is expected to become the nation's largest Passive House, a net-zero energy building. In doing so, design-build development firm Union Flats aims to redefine mixed-use development by example. "Our work is pretty well known for its sustainability," said Timothy McDonald, a principal at Union Flats. "Now we're taking it to the next level." On December 5, Union Flats was selected by the Philadelphia Redevelopment Authority (PRA) to redevelop a vacant site bound by Kelly Drive, Calumet Street, and Ridge Avenue at the terminus of the Fairmount Park **continued on page 12**

WHO YOU GONNA CALL?

START THE YEAR AIMING HIGH WITH AN'S SEVENTH ANNUAL LIST OF BEST RESOURCES FOR CONTRACTORS, CONSULTANTS, FAVORITE SUPPLIERS, CUSTOM FABRICATORS, AND MORE BASED ON CANVASSING ARCHITECTS FOR THEIR MOST TRUSTED GO-TO COLLABORATORS IN 2011. PAGES 16-24



SUBWAY EXTENSION STEAMS AHEAD

LUCKY SEVEN

In the waning days of 2011, Shawn Kildare gave a tour 130 feet below Eleventh Avenue. Kildare, a senior vice president at the MTA, delivered some good news to the small group gawking at the huge caverns carved for the Number 7 Subway Extension. The project, he said, is ten months ahead of schedule and under budget. With the **continued on page 6**

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NEW POE PARK VISITOR CENTER EMPTY AND VULNERABLE IN THE BRONX

VACANT, NEVERMORE!

For those who remember Poe Cottage before its renovation, it was a sorry site. Essentially abandoned, the crackled clapboard building where Edgar Allan Poe wrote *Annabel Lee* harked back to the

borough's neglected past. Recent renovations of the cottage and the addition of the Poe Park Visitor Center, designed by Toshiko Mori, added a glimmer of hope. But after the Parks Department **continued on page 10**



DUTCH DREAM TEAM TO REDESIGN UNITED NATIONS LOUNGE

GROUP THINK

Rem Koolhaas has been thinking about the United Nations since his early *Delirious New York* days. Earlier this century, he even made a bid to design a new Secretariat. While that project didn't pan out, the Dutch architect is joining a team of the Netherlands' finest talent to **continued on page 10**

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WHAT'S NEXT OR WHAT'S NOW?

The rollover to the New Year came with not one, but two bold initiatives showing New York still has the gumption to think big. First came the announcement about turning a hop-skip middle-class enclave on Roosevelt Island into a \$2 billion dynamo tech campus to rival Silicon Valley, followed barely two weeks later by the equally nervy announcement that, Javits-be-damned, the state would back the \$4 billion private development of the world's largest, newest convention center in Queens. The press releases gushed about the benefits: a convention center 20 percent larger than the 3.1 million square foot McCormick Place in Chicago; 3,000 hotel rooms; gambling joints, and—last but not least—a multi-billion development opportunity for the cleared Javits site. And on Roosevelt Island, housing for 2,000 students; construction jobs for 20,000; 2 million square feet of sustainable building as part of one of the largest development projects in the city's history.

The Roosevelt Island tech campus is a pet project of the mayor's; the convention center in Queens is the governor's baby. No question, these are transformative ideas for the city. Or are they, as one wry observer put it, manifestations of Pretty New Girl at the Dance Syndrome?

The city is currently crowded with former dance partners: World Trade Center; Hudson Yards; Governors Island and Moynihan Station are all to some degree public-private ventures that in their day were also the darlings of mayors and governors. Each one is moving sluggishly, if at all, or stuck in some ungainly, partially formed, adolescent-like stage where no politico wants to dance.

At World Trade Center, there is a paralyzing disagreement between the Port Authority and the September 11 Memorial & Museum over infrastructure costs; Hudson Yards is inching along glacially causing developers to try and make major hay out of blades of grass (OK, so Coach is leasing. That's 600,000 square feet in a 2 million square foot tower within a 26-acre complex that will be offering more office space in 20 years than in all Portland, OR. Get on with it!); Moynihan Station has acquired a Hugo Cabret-esque aura of unreality as its sponsor developers search in vain for the key that will unlock the profitability of the grand old space. Governors Island is almost an exception moving forward with a \$300 million first phase but only after a prolonged tussle back in 2010 between Bloomberg and Paterson over control of the island.

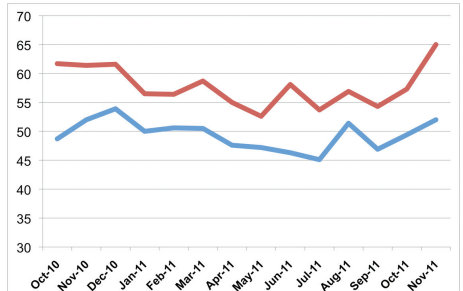
Focusing on getting any one of these projects on track and on to completion wouldn't be glamorous. Too much strife and politicking—too much reality—has tarnished their stance as photo ops for wide-armed pronouncements of a bold new day dawning in New York.

For that, only very shiny projects will do. As always, the brand new is only as exciting as the facts are vague. One can project anything, or, as the Governor put it, "It will be all about jobs, jobs, jobs, tens of thousands of jobs." Once grinding underway, however, it ends up being more about costs, costs, costs—and time. (Four governors have tried to usher in Moynihan Station.)

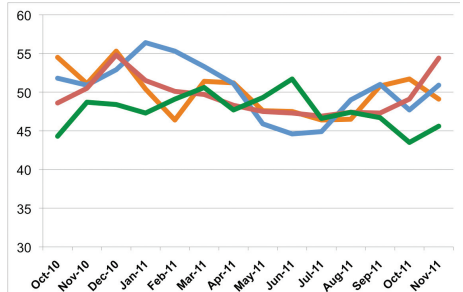
At Rockefeller Center, easily the city's most beloved mega-project, the first set of buildings took an almost instant ten years to complete, and another 35 years of slow build-out; Battery Park City has been in the works since 1968; the 17-acre United Nations has probably been the speediest: it took only four years from the Rockefeller family donating the land to the completion of the Secretariat in 1950. Then again, it's not technically in New York.

Vast, speculative projects have ever been the darlings of politicians. They reflect civic ambition and competitive drive, good qualities in a leader. Less exciting but just as necessary is dogged and flexible determination. And so when potential convention operators balk because the connection to and from the Queens venue and the airport is direct but it's impossible to get anywhere else, or when Roosevelt Island needs more new infrastructure than ever imagined (For instance, the electric-only island needs gas lines; trash disposal is currently by pneumatic tube) postponing any ribbon-cutting fantasies well past the current mayor's and governor's terms, well, then we can only hope that the next round of mayors and governors and the ones after that will still love today's *grands projets* when they are more mud than magnificent.

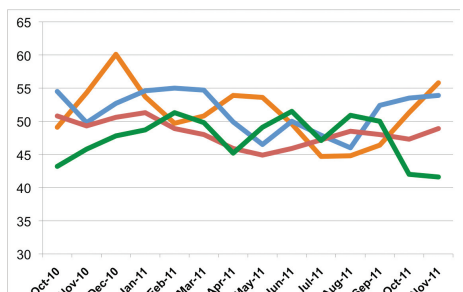
JULIE V. IOVINE



The ABI Index over the past 12 months: Billings (blue); Inquiries (red).



The index by region: Northeast (orange); Midwest (blue); South (red); West (green).



The index by sector: Residential (green); Commercial/industrial (pink); Institutional (gold); Mixed-use (purple).

ABI SHIFTS INTO POSITIVE TERRITORY FOR END OF 2011

UPWARD MARCH

The Architecture Billings Index is up, hitting 52.0 in November, the first positive ground since touching 51 in August (anything over 50 indicates an increase in billings). The roller-coaster volatility of the past few months—we held our breath and skipped reporting September's down and October's up—suggests cautious optimism that the index that tracks the approximate nine-month lag time between architecture billings and construction spending is finally in a solid swing upward.

Kermit Baker, AIA chief economist, who also spent the fall refusing to jinx the index with overpromises, said in a statement: "Hopefully, this uptick in billings is a sign that a recovery phase is in the works. However, given the volatility that we've seen nationally and internationally recently, we'll need to see several more months of positive readings before we'll have much confidence that the U.S. construction recession is ending."

The regional highlights were a mix, with only the South (54.4) and the Midwest (50.9) in the black. Optimism is reflected in a big leap, however, in inquiries: up to 65.0. It looks as if 2012 may might be the year to breathe again. **JVI**

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LETTERS

RESTORATIONS PAST

Your article ["City Center, Slicker," AN19_11.16.2011] on the renovation of the City Center Theater by Ennead Architects featured a photograph of the restored decorative mezzanine ceiling. For the record, it was my firm RKT&B who was responsible for the original ceiling renovation. Under my late partner Bernard Rothzeid's supervision we did extensive work on the entire City Center facility (1982–1998) including increasing the original rake of the theater floor, which enabled audiences to properly

view dance performances. We are proud to have played a role in the original restoration which laid the groundwork for Ennead's spectacular efforts.

CARMIE BEE
RKT&B NEW YORK

CORRECTIONS

In "Silicon Island" [AN19_11.16.2011], a report on Mayor Bloomberg's Applied Sciences Campus, we incorrectly listed the date that New York Governor DeWitt Clinton launched the Erie Canal project; the correct

date is 1825, not the 18th century.

In "Pay to Play" [AN20_12.14.2011], an article about the Cooper Union considering implementing student tuition, it is incorrectly implied that since its founding in 1859 the school never charged students tuition; in fact, Peter Cooper mandated that only those who could not pay would receive scholarships. It was only when a large gift was made to Cooper Union in 1902 that the policy changed and the institution began offering full tuition scholarships to all admitted students.

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EAVESDROP> ISADORA MULLION

LIBESKIND & SON'S BIG BANG

Daniel Libeskind's latest project promises to illuminate your living room and the origins of the universe. He has joined the likes of **Zaha Hadid** and **Hani Rashid** in collaborating with Zumtobel, the Austrian lighting company. Libeskind's chandelier, "eL Masterpiece," debuted last month at Art Basel Miami Beach and while its name evokes a dodgy canvas proffered on the streets of South Beach, the design is actually an LED-studded feat of quantum complexity. Enter Libeskind *films*, **Noam**, a rocket scientist at the Leibniz Institute for Astrophysics Potsdam, who was tapped by his father to whip up an algorithm that controls the chandelier's 1,680 twinkling LED modules and tells the story of how light came into being. "By turning on the eL and watching it through its loop, you're actually recreating 14 billion years of cosmic history," explains Herr Doktor Libeskind.

A VERY GEHRY OPERA

In other high-profile collaboration news, **Frank Gehry** will return to Walt Disney Concert Hall this spring—as a set designer. He's at work on a "moving still-life on the stage" for the Los Angeles Philharmonic's May production of *Don Giovanni*. The plans that call for moving the orchestra upstage on raised lifts, about four feet above the action taking place downstage. Meanwhile, in a recent Q&A with *Wallpaper** magazine, Gehry revealed that things are "getting slow" for his firm, to the point that he is considering—gasp!—proactive PR efforts. "We've got enough things for the next year, but it's not the same as it was a few years ago," he said. "I'm old enough to quit, though, you know what I mean? I'm 82."

SMOKE AND MIRRORS

Back on Broadway, **David Rockwell** will be waving his wand over a new production based on the life of **Harry Houdini**. But this time, Rockwell won't just be creating the sets, he'll also be co-producing. The idea has been in the works for years, but now Rockwell and a glitzy team—**Hugh Jackman** in the leading role, **Aaron Sorkin** on the script, **Jack O'Brien** as director, and **Kurt Andersen**, who helped develop the project, as creative consultant—will conjure *HOUDINI* into reality by 2014.

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Pedro Gadanho



COURTESY MOMA

MOMA WELCOMES NEW CURATOR WITH AN INTERNATIONAL MANDATE

FORÇA PORTUGAL

Portuguese architect, curator, and writer Pedro Gadanho has joined the Museum of Modern Art's (MoMA's) Department of Architecture and Design as a curator of contemporary architecture, filling a post vacated by Andres Lepik in 2011.

In addition to developing the museum's contemporary architecture holdings, Gadanho will supervise the Young Architects Program (YAP), an annual competition for emerging architects co-organized with MoMA PS1 that is expanding across the globe year by year, first to Rome and now to Santiago, Chile. "One thing I really appreciated was that Barry [Bergdoll] said he was inviting me to join as a global ambassador," said Gadanho, who started working with Bergdoll, MoMA's chief curator of architecture and design, on January 11.

"Pedro is a talented and innovative curator and a tireless advocate for contem-

porary practice," said Bergdoll in a statement. "As a key liaison between the museum and academics, practitioners, and partner organizations, he will solidify our role as an international showcase for the most innovative contemporary architects, and will help us develop positions of relevance in contemporary architecture in exhibitions and programs."

Gadanho, noting the current momentum behind the built environment in Latin America as well as Asia, underscored that broadening the architecture department's network would be an important part of his role, a mission that promises to be reflected in exhibitions and programming he will help develop, including the ongoing "Issues in Contemporary Architecture" series and shows on contemporary architecture that deploy a variety of media.

While he received a master's degree in Architecture from the University of Porto and a master's in Art and Architecture from the U.K.'s Kent Institute of Art and Design, Gadanho is better known as a thinker and writer than as a practitioner. Most recently, he was teaching in the architecture school of the University of Porto, where he received a PhD in Architecture and Mass Media for a dissertation on how architecture was represented in general consumer publications in contemporary Europe.

Although he has never held a comparable position at an institution like MoMA, Gadanho has built a notable career as a freelance curator, developing numerous architecture exhibitions in Europe, including Portugal's entry for the 2004 Venice Biennale, and acting as chief curator for several editions of the Lisbon-based Experimenta Design's Biennale. "Curating is a way in which criticism is allowed to survive and progress," said Gadanho, who sees exhibitions as a medium for a multilayered critical message that may be grasped in a few minutes or over repeat visits.

MOLLY HEINTZ

OPEN> BOUTIQUE



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The Australian skincare brand Aesop, named after the famed Greek storyteller, wanted its long-awaited North American debut to be both discrete yet pervasive—akin to the brand's ever-expanding but modestly packaged lineup of apothecary-inspired products. A total of four new retail locations will open in New York by early 2012, three of which were designed by New York-based architect Jeremy Barbour. A kiosk that opened in Grand Central Terminal in July was intended as a "teaser," and in the fall the brand launched two more boutiques, one in Nolita and another just south of Union Square. All three of Barbour's projects are inter-referential in design yet each one is specific to its location. Aesop's latest University Place location is "a freer sister" of its Nolita counterpart, according to Barbour. Both locations feature wooden horizontal shelving systems, but those on University Place are flexible and even temporary, with units that can be added and subtracted according to need. Felt walls are intended to echo the soft finish of newspaper, an everyday material that plays a prominent role in the other New York locations, and a six-foot-long trough-style sink (salvaged from the historical Bethlehem Steel Corporation) sitting in the center of the space underscores the brand's emphasis on customer sampling and interaction. The location came without existing plumbing or electrical infrastructure, allowing Barbour that much more freedom in his design, such as the floor-to-ceiling shelves that required a sixteenth-of-an-inch precision. **CINDY YEWON CHUN**

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COURTESY DATTNER ARCHITECTS

Left: The platform in Dattner's rendering of the Eleventh Avenue station. Below: Pour holes for concrete grout and the precast concrete tunnel.

LUCKY SEVEN continued from front page

Second Avenue subway progressing in fits and starts, hobbled by community complaints, the new Number 7, which boasts few residential neighbors, looks poised to take the prize as New York's newest subway extension.

The new station engineered by Parsons Brinkerhoff will take one of the system's busiest train lines from its westernmost terminus at Times Square, to Eleventh Avenue and 34th Street—and perhaps, one day, to New Jersey. The extension may prove a viable alternative to the regional tunnel that New Jersey governor Chris Christie squashed in 2010. As currently planned, the new station will serve the mass-transit-challenged Javits Center and Related Hudson Yards project, and Brookfield Properties' Manhattan West proposal. The new station will accom-

modate 25,000 commuters per hour, and an additional six trains added to the line will find room to park and/or maneuver on extra tracks positioned just north and south of the new subway platform.

Kildare noted that this was the first time that a tunnel-boring machine set the precast concrete arch segments into a "mixed-face condition," where rock and soil meet. "A tunnel-boring machine is just like any other drill," said Kildare. "If you take a drill and you have wood on one side and steel on the other, the drill is going to try to run toward the wood, the path of least resistance." Similarly, a boring machine will try to grind away from rock and toward soil, which could create water infiltration. In this project, the boring machine drilled through rock and frozen soil. Just behind the drill, the machine placed the five precast segments into position and

workers immediately pumped concrete grout between the panels and the rock or soil.

Along Eleventh Avenue the tunnel dodged Amtrak and Lincoln Tunnel tubes before curving east to meet the existing Number 7 tracks. This meant digging beside the Port Authority Bus Terminal while passengers disembarked 20 feet away. A few blocks west, the sandhogs burrowed beneath the Times Square/Eighth Avenue pedestrian passageway while commuters crisscrossed overhead.

Dattner Architects, designers of the new station, found the Canary Wharf station on the Jubilee Line in London to be a suitable prototype, if not an inspiration. "It had many of the same characteristics as this project, which is an extremely deep station requiring some very long escalator runs," Richard Dattner said of the Norman Foster-designed station in London. The new station will also include incline elevators, another first for New York City. Another similarity to Canary Wharf is that both stations open to an aboveground park, in this case one designed by Michael Van Valkenburgh. Down at train level, a generous 35-foot-wide almost column-free platform greets passengers.

Currently, the smoothly finished raw concrete and large arc of the mezzanine level recall London's Tube or Washington, D.C.'s Metro. But the finished design blunts the curve with a drop ceiling to accommodate current safety codes requiring substantial ventilation and exhaust ducts. "When you see a diagram of the cavern and the final

station, something like 30 percent of the actual cross section will be used for exhaust and supply ventilation," said Dattner.

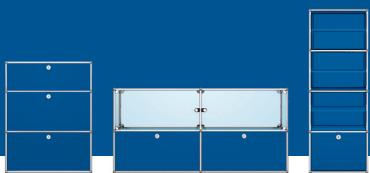
While the entrance level will feature installations recessed into the ceilings by artist Xenobia Bailey, much of the design remains clean, bright, and utilitarian with clearly defined circulation. But for now, in its unaltered concrete state, the station appears as an unadorned and impressive subterranean feat, an elegant cistern without water. **TOM STOELKER**



TOM STOELKER

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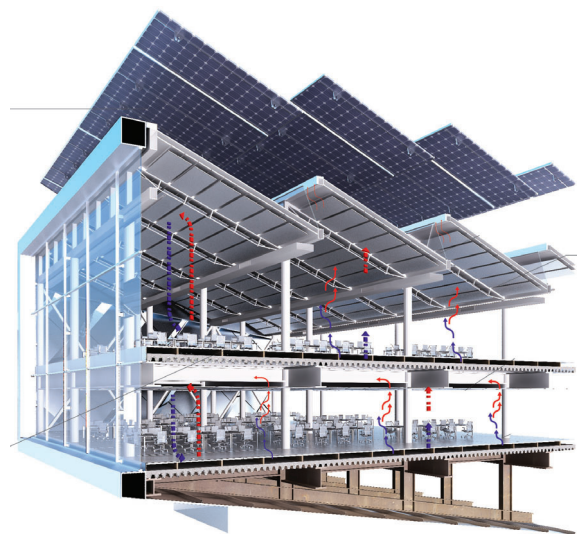
From top: Rendering of SOM's tech campus on Roosevelt island; section of the net-zero building; rendering showing how landscape enters the interior.



WINNER TAKES ALL continued from front page is shaping up to be Bloomberg's most significant legacy project, including Stanford's withdrawal; the \$350 million donation from Duty-Free billionaire Charles Feeney; and the mobilization of local Cornell alums rooting for the cause. High on that list is Skidmore, Owings & Merrill's (SOM's) preliminary design proposing a net-zero building and a permeable landscape, developed with Field Operations and woven in, over, and into multiple structures, lending an interactive and public character to the entire campus.

This wholly sustainable, radically accessible design plan has become a signature of the project as the city ambitiously strives to become an East Coast high-tech start-up incubator bar none. And yet it is unclear if SOM will remain on the job.

Amid rumors that the same Cornell alumni who helped get the prize now want to see a Cornell architect get the job, Cornell administrators close to the project were vague when asked if the SOM team would be seeing the project through. "SOM has served us fantastically well," said Kent Kleinman, the dean of Cornell's College of Architecture, Art, and Planning (AAP). "The next phase will start immediately and proceed according to our standard RFP process. Our facilities department has to get its arms around the whole thing, but it's fair to say, it's wide open. The last word has not been spoken." At press time, Cornell was due to pay the city \$10 million as part of a predevelopment deposit, with a ULURP application due by November 10. There



are stiff penalties for missed deadlines.

There is no time to waste given that Cornell has made a commitment to have a completed design in hand by 2015 and significant parts of the campus built by 2017. SOM partner Roger Duffy described the firm's approach as the challenge "to design high flexibility and remove all impediments to collaboration and the flow of information. We emphasized lateral connections, rather than stacked, in order to mimic how the tech industry likes to work. Facebook and Google have warehouse setups where everyone is on a single level; offices are open. We wanted to communicate that sense of open information exchange

and make it instantly apparent in the design." Such an approach implies huge floor plates that would have eaten up the site, eviscerated public space, and blocked daylight. And so the design team came up with a multi-story plinth with few walls or barriers and with "the landscape rolled up and over so it's possible to actually walk the building," said Duffy.

The proposal to be one of the largest net-zero buildings in the country would require aggressive sustainable gestures, starting but not ending with the largest photovoltaic array in the city. "This will not be an object building," Duffy said. Whether it will be an SOM building, at this point, remains to be seen.

JVI



COURTESY SOM

SPIRAL BONDING



A staircase creates a community in a building that needs one. That's the philosophy behind the ornamental stair designed by **Mitchell | Giurgola Architects** for **NYU's newly renovated School of Continuing and Professional Studies**. Rising through a triple-height space that links classrooms and lounges, the inviting series of elliptically shaped treads and landings promotes a collaborative environment that lets students looking to learn and grow connect with mentors. Coupled with its new high-performance curtain wall enclosure, it has helped **7 East 12th Street** become a light-filled vertical campus within this prestigious university, encouraging students to climb to new heights with each step.

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Architect: Mitchell | Giurgola Architects
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DEVELOPER PRESENTS REARRANGED CHELSEA MARKET EXPANSION TO UNENTHUSED COMMUNITY



View of proposed Chelsea Market expansion from Tenth Avenue.

TAKE TWO

After a tumultuous first round, Jamestown Properties presented new plans for Chelsea Market by STUDIOS Architecture in December. Initial proposals had taken a beating in the local press and at community meetings upset with both the scale and the modern, cantilevered design, sending the developer and architect back to regroup and redesign. The team went on a listening tour with community organizations before finalizing the latest \$194.5 million proposal.

STUDIOS principal David Burns said that much of the new design focuses on reconfiguring the 330,000-square-foot massing with cues taken from structures such as the old Nabisco building itself as well as the High Line. The existing market is an amalgam of former warehouses and factories of varying sizes. The architect's challenge was to integrate the new structure, starting on the ground at 16th Street then partly cantilevering over the older structures, into the original assemblage.

Along Ninth Avenue, the hotel segment of the mixed-use plan wraps around the north side of the old building with a blond masonry expression. Punched horizontal window openings attempt to mimic those of an original red brick structure, though only loosely, as the new window widths frequently stretch into wide horizontal strips. A large midsection glass-clad cutout resolves connections between a three-story section of the old building that sits mid-block and a much larger eight-story structure to the

south. At the ninth floor, the building sets back to take on another two stories in charcoal-colored stone.

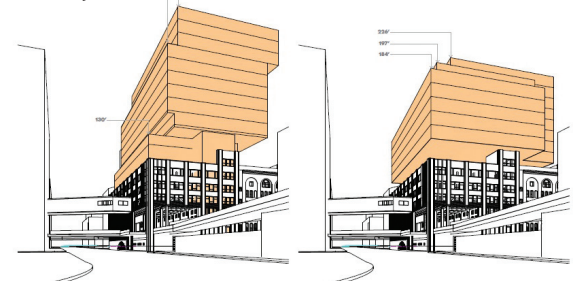
The architecture holds its cards close until Tenth Avenue, where an impressive cantilevered form juts out over the old structure, with a huge negative gap separating the market from the new tower. "The space between the two buildings creates a clean datum that breaks the old and the new; the openness celebrates this," said Burns. The gap also presents an opportunity for the surface beneath the new building, represented in renderings through a grid of lights. The large, exposed trusses hint at a complex tripod-like design in which the elevator core acts as an anchor. The trussed structure forms a box that sits within a larger box set back to the east. Delicate solar shading clads the easternmost form. Besides the trusses, the green-roofed setbacks reference the High Line just below.

Last September, Jamestown released an economic impact report from Appleseed, the same research firm retained by New York University to argue their case for a Greenwich Village expan-

sion. The report predicts how the 330,000 square feet of new commercial space atop the existing 750,000 would be a boon to the local economy, particularly for the area's growing media and tech industry. (Google owns nearly 3 million square feet just across the street.) The report noted that the 150-room hotel component of the proposal would be geared toward such new businesses. The report added that the proposed 240,000 square feet of office space would feed that industry's demand for unconventional office space.

The ULURP process will begin in earnest in January, with the building needing special zoning to be included in the Special West Chelsea District, which was created in 2005 to spur growth near the soon-to-be High Line. The developer hopes to persuade the community that the area can withstand another mixed-use hotel/office development and the traffic that comes with it. Some in the neighborhood feel the area is already at a traffic tipping point. "Nobody could have foreseen in 2005 the massive redevelopment that would take place," said Leslie Doyle of Save Chelsea. "We think the Chelsea Market was already redeveloped beautifully. It's a wonderful example of adaptive reuse; it doesn't need to be redeveloped again." **TS**

Massing on Tenth Avenue, before (left) and after.



COURTESY STUDIOS ARCHITECTURE

HOLL AND GRAVES WIN TOP AWARDS

RAD VS. TRAD

Two of American architecture's best-known names received major awards at the end of the year: Steven Holl won the AIA Gold Medal and Michael Graves was named a Driehaus Prize laureate.

Holl is known for his formally inventive, richly detailed buildings in the United States and around the world, including the Linked Hybrid in Beijing; the Vanke Center in Shenzhen, China; the Bloch Building at the Nelson-Atkins Museum of Art in Kansas City, Missouri; and Simmons Hall at Massachusetts Institute of Technology, among many other notable projects.

Holl has long been interested in phenomenology as a guiding idea in his work and is especially noted for his masterful use of light. "What, in my view, especially commends him as a candidate for the Gold Medal," wrote Harry Cobb, a principal at Pei Cobb Freed & Partners, in a statement, "is his brilliantly demonstrated capacity to join his refined design sensibility to a rigorously exploratory theoretical project." The AIA Gold Medal is the Institute's highest honor and one of the most prestigious prizes in the profession.

Graves has enjoyed a remarkable career, designing

office towers, cultural buildings, and hotels around the world, along with iconic furniture and housewares for Target. His impact has been vast, and his populist designs appeal across global cultures through abstracted historical references that often draw on classical or vernacular forms.

Administered by the University of Notre Dame's School of Architecture—an outpost of classical architectural education—the Driehaus Prize "honors lifetime contributions to traditional, classical, and sustainable architecture and urbanism in the modern world," according to a statement. It comes with a \$200,000 purse, twice the amount of the Pritzker

Prize. In addition, his breakthrough Portland Building was recently added to the National Register of Historic Places. "Michael Graves has enhanced not just the architecture profession with his talent and scholarship, but everyday life itself through his inspiring attention to beautiful and accessible design," said Michael Lykoudis, Driehaus Prize jury chair and dean of the University of Notre Dame School of Architecture, in a statement.

American classical architects have recently been embracing their postmodern brethren. The Institute for Classical Architecture and Art recently convened a symposium, "Reconsidering Postmodernism," honoring many of the leading practitioners of the 1970s and '80s, including Graves.

ALAN G. BRAKE



CITY PLANNING PROPOSAL ENCOURAGES SUSTAINABLE UPGRADES

Green Zone Goes for Code

City Planning hasn't missed a beat since celebrating the 50th anniversary of the 1961 Zoning Resolution with a conference in November that brought together zoning czars from academia, business, and government to discuss challenges ahead for planning in New York City. In December, the City Planning Commission (CPC) announced a new Zone Green initiative making it easier—at least zoning-wise—for sustainable upgrades of residential and commercial buildings across the city.

Zone Green focuses on retrofitting existing buildings to high-performance standards. To that end and as part of the mayor's efforts to green NYC's one million buildings (and lower the \$15 billion per year it takes to power and heat them), the new zoning text allows for the

addition of external insulation within property lines while exempting insulation from floor area requirements; permits solar panels on roofs to exceed maximum building height limits; and allows window shades and screens, whether vertical or horizontal, to project from building facades. The new code is more flexible about rooftop bulkhead regulations in order to encourage and allow cogeneration facilities, skylights, and storm water management tanks, as well as—with CPC certification—greenhouses as long as they are not residential in any way.

Small wind turbines would be allowable on buildings taller than 100 feet and on those under 100 feet that are near the waterfront (except in low-density residential neighborhoods).

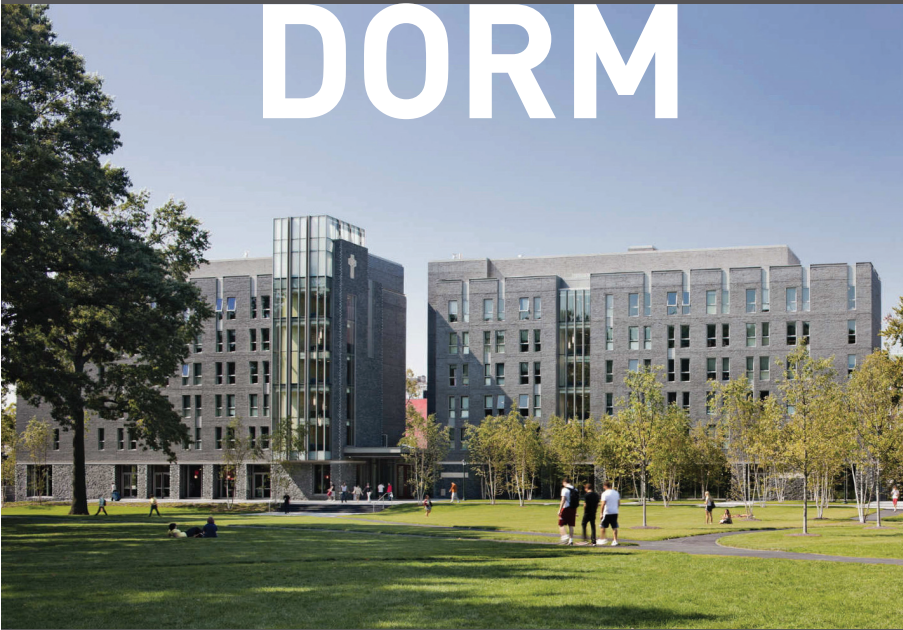
The new proposal continues

the department's innovative approach that has wielded zoning to applications well beyond building mass and height in order, among other things, to encourage fresh food sources in neighborhoods with heavy concentrations of obesity; mandate access to stairs as an alternative to elevators and escalators also for healthier urban living; and even to acknowledge that some New Yorkers just want to be alone by including single seats in parks and on the waterfront. It also differs from typical zoning measures in its application to existing, old stock as well as to newly constructed buildings.

Zone Green will be backed by new amendments to the City's energy code. On December 12, it was submitted to public review by all community boards, borough boards, and presidents for 60 days through approximately mid-February, when all comments will be reviewed by CPC and the city council.

JVI

GIVE A DORM



Fordham University cares about the student experience, both in and out of the classroom. When it had architect **Sasaki Associates** undertake a master plan for the university's Rose Hill campus, it envisioned a **Student Life Facility** at its core. Now, newly completed Campbell and Salice & Conley residence halls form that hub of campus life, embodying the rich educational environment that cultivates intellectual curiosity. The design team knew that only a steel structural system could deliver the long-span, column-free spaces essential for the kind of community gatherings that enhance student life. They also knew that only with the speed characteristic of steel construction could the complex be ready for the fall semester without compromising quality. It is this caring on the part of the university that can shape a student's life long after dorm life ends.

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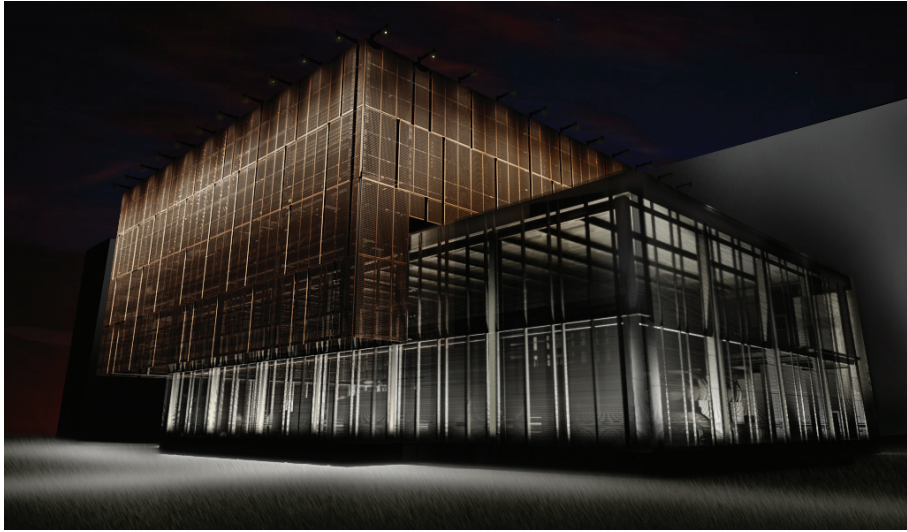
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THE ARCHITECT'S NEWSPAPER JANUARY 18, 2012



FRANCIS KRAHE

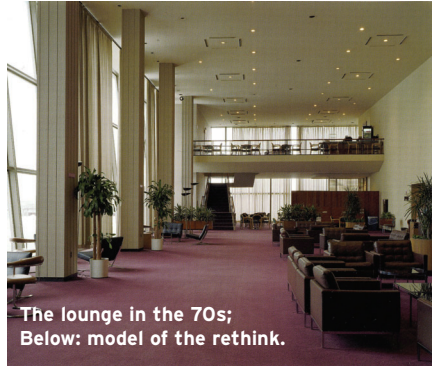
UNVEILED

OSU CHILLER PLANT

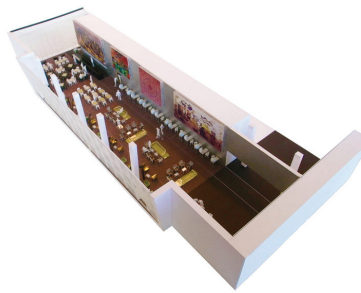
Having previously designed two widely acclaimed chiller plants the University of Pennsylvania and Princeton, Leers Weinzapfel has become a go-to firm for elegant campus infrastructure. "It is an often forgotten area, but infrastructure has been a focus of our practice from the beginning," said principal Jane Weinzapfel. "You can make these projects beautiful as well as functional." Their latest 23,000-square-foot chiller, at Ohio State University in Columbus, does just that, and it's also designed to compliment the masonry buildings nearby with a "refined industrial" look, according to Weinzapfel. The ground floor

level will be glazed allowing views of the mechanical systems inside. A frit on the glass will filter the daylight coming in, minimizing heat gain, and at night, when lit from within, will give the building a shimmering glow. On the roof, cooling towers are concealed behind a cantilevered perforated metal screen, likely in copper or aluminum, with two levels of transparency. The cantilever also helps limit heat gain in the glazed volume below. Lighting will give the screen a nighttime shimmering effect. "The building will usually be unoccupied, so lighting will help create a safe atmosphere for students passing by," Weinzapfel said. **AGB**

Architect: Leers Weinzapfel Associates
Client: Ohio State University
Location: Columbus, Ohio
Completion: 2014



The lounge in the 70s;
Below: model of the rethink.



COURTESY OMA

GROUP THINK continued from front page "reconceive" the North Delegates Lounge in the United Nations Conference Building. In addition to Koolhaas and OMA, the team will include designer Hella Jongerius, graphic designer Irma Boom, artist Gabriel Lester, and theorist Louise Schouwenberg. Occupied since 1952, the original space is sandwiched between the Secretariat and General Assembly. It is magisterial without being grand or even very interesting, except for the view. The double-height room is hundreds of feet long with floor-to-ceiling windows overlooking the East River. A

swank bar at one end was replaced in 1978 with a mezzanine and a smaller bar that will be removed to take advantage, once again, of the room's corner views and sweeping proportions.

Keenly aware of the complex's complex identity and Le Corbusier's grab for design credit, Koolhaas, who once wrote that the U.N. was a building that "an American could never have thought and a European could never have built," has described the team's approach as the "preservation of change." The renovation will include handmade bead curtains, new carpets, a combination of original Knoll club and Eames lounge chairs with new furnishings, and a new installation for artworks donated by member states. The fate of a 300-foot tapestry of the Great Wall of China (50,000 yards of wool; 600 pounds) that once hung in the lounge and was donated during the ping-pong détente of the 1970s was not mentioned in the press release.

A distinctive feature will surely be the curtains at the east-facing windows, designed by Hella Jongerius, providing the kind of décor enhancement often supplied in Koolhaas projects by Petra Blaisse. Jongerius, known for her radical craft grafts combining traditional and modern techniques, is making the 22-foot-tall-by-44-foot-long curtain, imagining it as a tactile grid of yarn and porcelain beads (produced by Royal Tichelaar Makkum, the same firm that made the iridescent bricks for the face of New York's Museum of Arts and Design).

The project, sponsored by the Dutch Ministry of Foreign Affairs, is scheduled for completion in 2012. **JVI**

VACANT, NEVERMORE! continued from front page spent nearly \$4 million to build the center, the building remains empty more than six months after completion, leading to vandalism and arson, abuse that the center's activities were intended to deter from the park.

One of the first projects completed under Mayor Michael R. Bloomberg's Design and Construction Excellence Program, the Poe Visitor Center sprang from the good-uses-drive-out-bad-acts school of thought. But unlike, say, Bryant Park, neither a well-endowed commercial thoroughfare nor a transportation hub have helped to fuel community attention or spark substantial donor interest. Now, with the center complete and the cottage restored, the Parks Department

still does not have the funding to staff it.

Initially, the department anticipated that the Bronx County Historical Society would manage the facility. "Then, as with many of the best-laid plans, the economy got in the way," said Parks Commissioner Adrian Benepe. "So we had to recalibrate and look for other alternatives."

Angel Hernandez, educator at the Historical Society, said that while his organization holds historic materials they hope to make available at the center, they didn't have the funds to run it. "We have to fund our own operations," he said. "We also have our own museum that's 250 years old and you can imagine the costs of maintaining that."

Following incidents such as graffiti on the building's slate cladding, architect Toshiko

Mori began to pursue alternative programs for the space, lobbying Benepe at Parks as well as the Guggenheim's David van der Leer. At a mid-December meeting with park officials at the Arsenal in Central Park, Mori suggested using this past summer's BMW Guggenheim Lab as a model, a notion that impressed Benepe, but he still needs another institution to take the reins.

The commissioner is also reaching out to local institutions such as Fordham University, Lehman College, Bronx Community College, the New York Botanical Garden, the Bronx Zoo, and Montefiore Medical Center, as well as Manhattan-based Municipal Arts Society. Mori has stressed how essential it is to keep it local. "The Bronx is a thriving community, but it may not have an identity because there's

so many different ethnic groups. It's not clear who's there," she said, noting the ever-evolving neighborhood makeup. "A top-down-only approach will not work in these situations," she said. "You need a buy-in from the local community."

Benepe said that while the Parks Department will retain primary responsibility for the property, it is generally not in the business of programming. A mid-January site visit with Parks officials and Mori is planned in the hopes of enticing an interested institution with a programming track record. With the Certificate of Occupancy pending, who will occupy it remains an unknown, normally a question answered before funding. "It's totally backwards," Mori said.

TS

The Poe Park Visitor Center is clad in slate.



The Visitor Center's picture window faces Poe Cottage.



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THE ARCHITECT'S NEWSPAPER JANUARY 18, 2012



Elevated courtyard and garden at The Ridge.

COURTESY ONION FLATS

PASSIVE PROGRESSIVE continued from front page jogging and biking trails, forming a gateway for the East Falls neighborhood.

Onion Flats plans a new five-story structure to include 8,700 square feet of retail on the ground floor that will anchor a plaza along the river, and 126 predominantly one- and two-bedroom units above. McDonald said The Ridge's design is an interpretation of the classic Philly town-home and its sociable stoop. Residences are clustered around a second-floor garden serving as a communal gathering space, reinforced by an open interior circulation system of elevated platforms. Special attention was paid to creating a building that uses a minimum of resources, generating its own

power from a 200-kilowatt solar array, and includes a completely permeable, green-roof covered site.

With such sustainable ambitions, Onion Flats hopes to raise the bar on development in Philadelphia. "We think this way because most developers won't," McDonald said. "For us, it's really common sense stuff." McDonald, who recently became a certified Passive House consultant, explained that, among other requirements, Passive House calls for a super-insulated exterior envelope, which Onion Flats hopes to show can be simplified in a mixed-use building. "What's going to be important is to demonstrate that it's easier to meet Passive House standards on large-scale buildings than small buildings," McDonald

said. "We want to show that it's not only possible but also much easier to take on larger buildings without losing quality design."

The project will be prefabricated in a facility just outside the city, offering substantial savings on construction time. "Modular construction cuts the building time in half," McDonald said. "The building is being built while the foundation is being built." Four years ago, Onion Flats formed a partnership with prefab manufacturer BLOX Sustainable Building Systems, but the recession has limited Onion Flats' ability to implement their designs. The firm is preparing to break ground on two other smaller, prefab projects containing three and 27 units each that will serve as a testing ground for the Ridge.

Onion Flats will develop The Ridge's design through 2012 and the project will begin construction in the first quarter of 2013 and be complete in the first quarter of 2014. Developers have until June to enter a full redevelopment agreement with PRA including sale of the site and final design and sustainability features. **BRANDEN KLAYKO**

AT DEADLINE

CASHING IN ON JAVITS

As part of his annual State of the State address on January 4, Governor Cuomo surprised all by announcing that he wants to abandon the long-troubled Jacob Javits Convention Center—amidst a \$500 million renovation—and build a brand new convention center designed by Arquitectonica in Queens. His decision was clearly driven by the Genting Organization, a Malaysian developer, who announced that it would spend \$4 billion on the new convention center, if the state provided the land. In October Genting's Resorts World opened an \$800 million casino at the Aqueduct Racetrack, just next door to the proposed convention center site.

CASHING OUT ON BARCLAY'S

It was a lousy end to what seemed a very productive year for the fabricators of the rusty steel panels that make up the façade of Barclay Center at Atlantic Yards in Brooklyn. In late December, *Crain's* reported that the Indiana based firm, ASI International, was going under. Speculation was thin on how the makers of the ultra-precise panels would make a cross-court buzzer-beater shot. But at press time the plant was back in biz with a little, scratch that, *a lot* of help from Hunt's Construction Group who, together with insurer Ohio Farmers, got ASI's factory functioning again.

VIADUCT VOTE

On January 9, Philadelphia City Council shot down the proposed Callowhill Reading Viaduct Improvement District. An additional property tax for the district was intended to remove blight from the area and support the Viaduct, Philly's version of the Highline. Even though the Council initially supported the measure, they backed down when property owners balked. With the grassroots effort defeated, community groups are regrouping.

PARK AND PARCEL

On January 3, NYU submitted its Greenwich Village expansion proposals to City Planning, kicking off the ULURP process. Meanwhile at the Center for Architecture, the Greenwich Village Society for Historic Preservation rallied the troops. Just across the street from the Center sit parcels of parkland originally assembled for Robert Moses' failed downtown highway. Now NYU wants want to build beneath the parcels and promises to replace them with new park designs by Michael Van Valkenburgh. But the group at the Center isn't buying it. "This is not a done deal," said GVSHIP president Andrew Berman.

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21ST-CENTURY ARCHIVE AIMS TO EXPAND HOW WE DOCUMENT THE BUILT ENVIRONMENT

Moving Target

The meaning of the word “archive” has become slippery in the face of 21st-century technology, where a collection doesn’t necessarily demand physical space. In fact, today the word is most commonly seen in verb form, as in “five emails from your inbox have been auto-archived.” Where these items have actually gone and how to find them again remains somewhat mysterious. It’s this active yet enigmatic sense of the word that best applies to a new project, the Archive of Spatial Aesthetics and Praxis, or ASAP, which launched in New York in December.

Developed by architecture writers Tina DiCarlo and Danielle Rago, an *Architect’s Newspaper* alum, ASAP’s intention is to document and present the work of a selected group of architects and artists as they create. By doing so, the founders hope to expand and enliven the discourse around what they term “the spatial environment.” The focus is on not just final products but also what is generated as part of the work process, from objects to books to blogs. Which raises the question: how does one acquire a blog?

In 2010, the Museum of Modern Art (MoMA) acquired the @ sign for its collection, signaling a new way of thinking about collecting design, one that was less about making room on a storage shelf and more about acknowledging the cultural value of something in the public realm. But DiCarlo draws a distinction between this approach of identification and re-presentation of a finished work and ASAP’s objective of tracking and tagging the efflorescence of the creative process, including those artifacts, like blogs, that may continue to grow and evolve. “We have concrete goals, but at the same time we want to remain agile and flexible enough because we don’t exactly know what we’ll find,” said DiCarlo, who has worked in the architecture department at MoMA and now teaches at the Architectural Association School of Architecture in London.

So far ASAP has invited about 30 so-called protagonists to participate in the project, from architect Bjarke Ingels to artist Andrea Zittel to scent designer Sissel Tolaas, and is open to considering proposals from those who would like to be included (the archive start date is 2004). Some pieces have already been donated and handed off to ASAP, while others will remain with their creators. DiCarlo and Rago are looking for a New York office, where ASAP will be established as a nonprofit, with most of the physical archive stored off-site. They also hope to develop events and lectures all over the world.

But for now, the work of ASAP’s interdisciplinary group of subjects is presented on a website that allows for sorting and even iPod-style shuffling to create unexpected juxtapositions. It’s just these kinds of mash-ups that ASAP wants to encourage. At present, wholly dependent on donations and silent benefactors (Peter Eisenman is a friend), Rago said she hopes the archive will “facilitate discourse with a larger public who makes the majority of decisions about the built environment.” **MH**

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DAVIS BRODY
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Balanced on a pedestal at the end of the Frick Collection's newest gallery, Diana, goddess of the chase, appears to have just leaped back across Fifth Avenue after a little hunting in Central Park. That this late-18th-century statue by Jean-Antoine Houdon was allowed to emerge from storage and strike a pose against an appropriately sylvan backdrop is one of the highlights of a thoughtful renovation led by Davis Brody Bond (DBB).

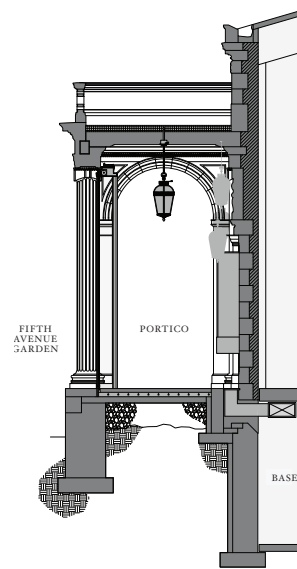
The Portico Gallery for Decorative Arts and Sculpture, the museum's first new exhibition space in 35 years, was created from a south-facing loggia running along the Frick mansion's ample front yard. The project came about when a donor's gift (an extensive collection of porcelain) required additional display space. DBB and former

Frick director Anne Poulet decided to take a cue from the 1914 building's original architect, Thomas Hastings of the firm Carrère and Hastings, who, just after completing Henry Frick's main house, immediately began sketching up a proposal for a sculpture gallery addition.

Hastings' scheme went on hold once the United States entered World War I in 1917 and never came to pass, due to Frick's death in 1919. But almost a century later, that plan to create a sculpture gallery connected to the main house led DBB to consider the disused colonnaded loggia, whose decorative limestone relief carving has been fading due to exposure to corrosive exhaust fumes from Fifth Avenue traffic. Part of the original house, the long and narrow 815-square-foot space was accessible

from the library, but had long been closed to museum goers.

The new gallery's southern orientation means copious amounts of sunlight, an issue for paintings but less so for sculpture and ceramics. "We wanted to maintain the character of an outdoor space," said DBB partner Carl Krebs, whose team specified low-iron glass panels to fill the spaces between the columns. The panels, some of the largest in production at approximately 14 feet by 7 feet by 2 inches, are cantilevered from below, resting in shoes secured 16 inches below the floor. Framed in bronze and set slightly back from the outmost edge of the loggia's floor, the glass panels defer to the limestone columns, allowing the space to retain its original appearance both from the interior and the exterior.



The loggia's stone paving was too damaged to be saved, but removing it allowed DBB to install power lines and a radiant heating system below for finely tuned climate control. Ventilation of the space was made easy thanks to a series of existing grates running along the floor of the interior wall, where the gallery's main display cases are mounted. The grates originally allowed air into servant's quarters in the basement, and DBB took advantage of the subterranean space to install new air ducts. Lantern-style custom lighting fixtures modeled on those found elsewhere in the house hang from the ceiling of a newly insulated roof; a striking blue-stone floor replicates the pattern

Clockwise from top left: Houdon's *Diana the Huntress* overlooks the 815-square-foot gallery; at night the gallery becomes a vitrine for sculpture and ceramics; section showing DBB's new curtain wall and ventilation system; Thomas Hastings' original 1916 drawing of a proposed sculpture gallery.

SOURCES

Facade Restoration
Walter B. Melvin Architects
www.wbmelvin.com

Historic Preservation
Higgins Quasebarth & Partners
www.hqpreservation.com

Contractor
Westerman Construction Company
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of the early 20th-century paving, running the length of the gallery and culminating in Diana's oval rotunda. **MH**





Installation view of Maurizio Cattelan: *All*, at the Guggenheim Museum.

DAVID HEALD

STRINGING UP MAURIZIO CATTELAN'S WORK WITHIN THE GUGGENHEIM'S ROTUNDA TOOK IMAGINATION AND LOTS OF 3-D MODELING

GET A ROPE

Bad-boy Italian artist Maurizio Cattelan has made a career out of stunning the art scene with realistic sculptures that seek to unsettle the viewer by revealing just how unfair and out of whack the world can really be. Taking his naughty, iconoclastic nature into account, curators at the Guggenheim rejected the idea of presenting the artist's work in a traditional chronological retrospective. Instead, they decided to hang representations of all of his pieces since 1989 within the museum's famous rotunda. The result is *Maurizio Cattelan: All*, a sort of anarchistic mobile collage that visitors can view as they ascend the building's spiraling ramps.

While Cattelan's work itself may cast an oblique eye on the world of authority figures, death, and self loathing, the Guggenheim's fabrication and installation team consulted with structural engineers, worked with mockups and 3-D models, and ran multiple tests to make sure that the collection of scandalizing sculptures hung upright and plumb.

The team's first concern was whether the oculus at the pinnacle of the rotunda had the capacity to support the installation's 11-ton dead weight. Frank Lloyd Wright's architecture may be inspiring and unique, but the 1950s construction is not as robust as a rigger might wish. Working with structural engineering firm Gilsanz Murray Steficek, the team designed a system of 12 cables that connect the cantilevered columns that support the oculus to an aluminum ring truss structure and grid. Each of Cattelan's sculptures was then hung individually upon bespoke cables from the ring truss and grid.

Since there was the possibility of overloading one part of the structure, the team installed load-monitoring systems to each of the 12 cables. They also employed a synchronized motor system that can either raise and lower the installation as a whole, or relieve the tension on individual cables should the weight become too much, thus distributing the load to other parts of the structure.

To execute the lift, the team first assembled the ring truss on the rotunda floor. Once this was done, they lifted the truss and began to attach the sculptures: a taxidermy horse, a Pinocchio puppet, Pope Paul John II, and an effigy of the artist himself among them. This was done in four stages, with the higher up sculptures hung first, and the lower ones hung later, until the entire installation was complete. Again, nothing was left to chance. Before hanging the sculptures, the entire installation had been assembled in a 1/12th scale model, allowing the team to make sure that the cables supporting the lower sculptures did not interfere with the motion of the higher sculptures. Or endanger the record gawking crowds. **AARON SEWARD**



Cattelan's *La Rivoluzione siamo noi*, 2000.

ATTILIO MARAZZANO

A collage of images showing modern buildings with large glass windows and facades. One prominent image shows a MINI car dealership in Manhattan. The collage is divided into several sections by white lines, with a large red diamond shape in the center.


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THE INNER CIRCLE

Produced by Aaron Seward

AN's annual resource list may be published every year but it is never the same. Painstakingly drawn from extensive interviews by our editors with the architects and builders of the best architecture of 2011, these names are the too-often unacknowledged cornerstones that guarantee the quality and excellence of today's architecture. We both herald and share them with you.

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“Arroyo Contracting did a good job on the Sunshine Bronx Business Incubator. It was a complicated project with many angled walls and corners. They looked into new ways of working, moving from their background in traditional design to contemporary design.”
Harel Edery
Mosza

“Graciano has experienced masons that know how to work with terracotta and its reinstallation, using pieces that were reconditioned and some that were brand new.”
Joe Coppola
Dattner Architects

“We were fortunate to have **RC Dolner** build the Atrium. They had just finished the Greek and Roman galleries at the Met; we were confident they could make elegant and refined traditional detailing. At the Atrium they were able to apply their same high standards in a modern setting.”
Tod Williams
Tod Williams + Billie
Tsien Architects

“Yorke’s level of service was outstanding. The site superintendent in particular was exemplary and always in contact with us about how the construction was affecting the design. That attitude then filtered down to the contractor and subcontractors.”
Michael Fischer
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PHILIPPE RUHAUT

“John Riner of **PW Grosser** is one of the handful of consultants in this area who has substantial experience with open loop wells.”

Michael Tucker
Beyer Blinder Bell

“**Joseph R. Loring and Associates** anticipated issues at NYU SCPS and worked creatively with the design team to insert contemporary mechanical systems into an existing building with a complex new program.”

Carol Loewenson
Mitchell/Giurgola Architects

“Edward Messina at **Severud Associates** is known as ‘Fast Eddie’ around our business because you call him up and he’s right over.”

Henry Smith-Miller
Smith-Miller + Hawkinson Architects

“The North Carolina Museum of Art is really all about daylight, and **Arup** did an extraordinary job calculating the amount of natural and artificial light and how it combined throughout the space.”

Thomas Phifer
Thomas Phifer and Partners

“**DeSimone** designed the tree column and the big spans for Centra. It was a big effort to make that happen. They’re a really great engineering firm, and one thing that they’re great at is keeping the design team and client comfortable with very complicated things and also working with the construction team, while keeping everything on schedule.”

Lloyd Sigal and
Hugh Trumbull
KPF

“We have worked on several historic buildings in New York, but when they are as high profile or popular as the Puck Building, you need a consultant who understands these types of spaces. **EBM Structural Engineers** is one of the preeminent firms in New York with vast experience in adaptive reuse in a historic context. We worked with Ken Eipel and Rich Grabowski on the REI Soho project and their expertise as historians on New York architecture made them valuable partners for Callison.”

David Curtis
Callison

“At Clyfford Still, everything you see is structure. So **KPFF**’s role was very key, especially in translating the structural design so it would be read in the perforated

TOP:
CENTRA AT METROPARK
DESIMONE
KPF

ABOVE:
MILSTEIN HALL,
CORNELL UNIVERSITY
ROBERT SILMAN
ASSOCIATES
OMA

ceilings where the tolerances were very tricky, combined with reinforcing with rebar to maintain a crack-free finish.”

Chris Bixby
Allied Works
Architecture

“**Cantor Seinuk** developed a core outrigger wall design that eliminated a lot of sheer walls, which helped a lot with the very complicated unit layouts at 8 Spruce. We just find them to be the best when it comes to structural engineers.”

Joe Recchichi
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BUFFALO COURTHOUSE
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BELOW RIGHT:
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Henry Smith-Miller
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Robert Garneau
Grimshaw Architects

“Island Fabrications

knows how to bring all the components together; they ordered material globally and fabricated them locally.”

Bill Stein
Dattner Architects

“They protected me! At 8 Spruce, the extremely unique wall was largely aesthetically driven but it’s just as advanced in performance and **Heitmann** took care of everything behind the wall in terms of feasibility, budget and schedule.”

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Bill Pedersen
KPF

“**John Lewis Glass** would work closely with Tony Dominski at West Edge Metal. Even though it was a custom bench, it was even more custom because of the collaboration of the two firms.”

Scot Teti
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“Interior glass subcontractor **A-Val** worked creatively to ensure design intent in extremely complex conditions including the three-story open elliptical stair at the

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bvm-engineering.com

Crescent Consulting

80 Broad St., New York;
646-419-4900
www.crescentconsult.com

Natural Logic

1250 Addison St., Berkeley, CA;
510-248-4940
www.natlogic.com

Steven Winter Associates

307 7th Ave., New York;
212-564-5800
www.swinter.com

TRC Environmental Corp.

1430 Broadway, New York;
212-221-7822
www.trcsolutions.com

Veridian

21 West 38th St., New York;
212-704-9920
www.veridianee.com

GREEN ROOFS**Emery Knoll Farms**

3410 Ady Rd., Street, MD;
410-452-5880
greenroofplants.com

ZinCo Green Roofs

Grabenstraße 33,
Unterensingen, Germany;
+49-7022-6003-540
zinco-greenroof.com

SOLAR**Namasté Solar**

4571 Broadway St.,
Boulder, CO;
303-447-0300
www.namastesolar.com
Sunpower
800-786-7693
www.us.sunpowercorp.com

SOLAR SHADING**Mechoshade Systems, Inc.**

42-03 35th St.,
Long Island City, NY;
212-254-4500
www.mechoshade.com



NIC LEHOUX

DAVID RUBENSTEIN
ATRIUM
STEVEN WINTER
ASSOCIATES
TOD WILLIAMS BILLIE
TSIEN ARCHITECTS

“**Aircuity** did the recovery wheels and air handlers at Penn Medicine. Their system helped the owner meet their energy goals. It monitors the occupancy and the amount of CO₂ in a space and optimizes the number of air changes so you wind up saving energy and money.”
Jim Herr
Rafael Viñoly Architects

“Julie Bargmann of **D.I.R.T.**’s knowledge of brown fields, Navy Yards, and their detritus, was a really nice fit.”

Matt Berman
workshop/apd

“**Bright Power** did a great job of administering and coordinating the LEED application and they were responsible for designing the photovoltaic system

which was an important part of the building’s design.”
Bill Stein
Dattner Architects

“**Crescent** was good in assisting the contractor in LEED compliance during construction and helped focus the team on elements that really mattered.”

Michael Tucker
Beyer Blinder Bell

“We used **Veridian** as the sustainability consultant on Centra. Originally, we were just aiming for LEED certification. Now the numbers are coming in and they’re very good. It looks like we’re going to get Platinum.”

Lloyd Sigal and
Hugh Trumbull
KPF

METAL

AccuFab

232 Cherry St., Ithaca, NY;
607-273-3706
www.accufabinc.com

Alcoa

50 Industrial Blvd.,
Eastman, GA;
478-374-4746
www.alcoa.com

Armstrong World Industries

2500 Columbia Ave.,
Lancaster, PA
888-207-2321
www.armstrong.com

Belzona New York

79 Hazel St., Glen Cove, NY;
516-656-0220
www.belzonany.com

Canatal Industries

2885, Boul. Frontenac Est.,
Thetford Mines,
Quebec, Canada;
418-338-6044
www.canatal.net

CCR Sheet Metal

513 Porter Ave., Brooklyn, NY;
718-387-2473
www.ccrsheetmetal.com

Doralco

5919 West 118th St., Alsip, IL;
708-388-9324
www.doralco.com

Eliou

19 Frost St., Brooklyn, NY;
718-387-4716

Ferra Design

63 Flushing Ave., Brooklyn, NY;
718-852-8629
www.ferradesigns.com

Firestone

1001 Lund Blvd., Anoka, MN;
800-426-7737
www.firestonemetal.com

GageMetal

803 South Black River St.,
Sparta, WI;
800-786-4243
www.gagecorp.net

KC Fabrications

39 Steves Ln., Gardiner, NY;
845-255-0097
www.kcfabrications.com

Lamcel

80 Montana Dr.,
Plattsburgh, NY;
514-457-4760
www.lamcel.com

Lecapife Corp.

283 Liberty Ave., Brooklyn, NY;
718-342-3305
Maloya Laser

65A Mall Dr., Commack, NY;
631-543-2327
www.maloyalaser.com

Metalman

110 Troutman St., Brooklyn,
NY; 718-456-8759
www.metalmaninc.com

Millenium Steel

344 West 38th St., New York;
212-268-1755

Nelson Industrial

1155 Squires Beach Rd.,
Pickering, ON, Canada;
905-428-2240
www.nelsonindust.com

Paul C. Steck

25 Brown Ave., Springfield NJ;
973-376-1830

Precision Shape Solutions

243 East Blackwell St.,
Dover, NJ;
973-989-7199
www.precisionshapes.com

Robinson Iron

1856 Robinson Rd.,
Alexandra City, AL;
800-824-2157
www.robinsoniron.com

Veyko Design

216 Fairmount Ave.,
Philadelphia;
215-928-1349
www.veyko.com

West Edge Metal

25064 Viking St., Hayward, CA;
510-782-2050
www.westedgemetals.com



ABOVE LEFT:
NITEHAWK CINEMA
MALOYA LASER
CALIPER STUDIO

BELOW RIGHT:
BROOKLYN NAVY YARD
FERRA DESIGN
WORKSHOP/APD

always willing to do what is necessary to achieve the highest quality finish work.”
Charles Wolf
Dean/Wolf Architects



TY COLE PHOTOGRAPHY

T.G. OLCOTT

“Armstrong worked closely with us in providing customized, perforated metal ceiling panels that met the design intent of the Frick Chemistry Laboratory. Additionally, they

did an excellent job field coordinating the installation of those panels with adjacent elements.”
Chris Stansfield
Payette Architects

“We sent our drawings of pleated metal panels to a few people and got the impression that something custom would be too expensive. But a rep introduced us to Gage, who worked with our contractors to make our designs for the panels in a cost competitive way.”
Michael Fischer
Rockwell Group

“The project involved finishing hundreds of custom fabricated steel elements—KC Fabrications was extremely flexible with the schedule and was able to turn around material on short notice. They are

“Mani from Millenium Steel is very accurate, and very budget-oriented. We worked with him before. He was able to make big steel pivot pieces.”
Jeremy Edmiston
SYSTEMarchitects

“For custom metal work that requires demanding precision and meticulous crafting, Metalman is an invaluable resource. If you can't find the right piece of hardware from a manufacturer, he will design and fabricate a custom piece to fit the requirement.”
Charles Wolf
Dean/Wolf Architects

WOOD

CUSTOM FABRICATION/
CARPENTRY

B & V Contracting Enterprises
590 Tuckahoe Rd., Yonkers, NY;
914-337-1086

Bauerschmidt & Sons

119-120 Merrick Blvd.,
Jamaica, NY;
www.bauerschmidt.us

Benchcraft Concepts

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+91-989-903-8395
www.benchcraftconcepts.com

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1021 Meyerside Rd.,
Mississauga, ON, Canada;
416-732-8819
www.dkdi.ca

George Nakashima

Woodworker
1847 Aquetong Rd.,
New Hope, PA;
215-862-2272
www.nakashimawoodworker.com

Ivory Build

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718-369-2482

JB Millworks

383 Bandy Ln., Ringgold, GA;
706-965-6940
jbmillworks.com

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610-258-5449
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Monarch Industries

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401-247-5200
www.monarchinc.com

Propylaea Millwork

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718-401-9393

Seetin Design

57 Grand St., Brooklyn, NY;
718-486-5610
seetin.com

ShoreTech Manufacturing

757-999-5592
www.shoretechmfg.com

Tom Kozlowski

347-403-3859

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Armstrong World Industries

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New York;
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www.siberianfloors.com

Terra Mai

205 North Mt. Shasta Blvd.,
Shasta, CA;
530-925-1937
www.terramai.com



AA SHELTER
SHORETECH
MANUFACTURING/
TOM KOZLOWSKI
SYSTEMARCHITECTS



AMERICANO
PROPYLAEA MILLWORK
TEN ARQUITECTOS

SYSTEMARCHITECTS/TONY JIN

COURTESY TEN ARQUITECTOS

“The careful execution of the FSC certified teak screens and planters at Carnegie Hill House resulted from the close collaboration between our design team and Ivory Build. Their skill and rigorous approach to craft enabled us to unify this sequence of outdoor spaces through the meticulous stacking and subtle articulation of teak slats.”
Thomas Woltz
Nelson, Byrd and Woltz

“Bob Seetin is irrepressible and has a 'bring it on' attitude. He created the metal tables, wine racks, and counters we needed for the Film Society cafe quickly and even joyfully, turning everything around within a few weeks.”
Michael Fischer
Rockwell Group

“Tom Kozlowski is an exceptional carpenter. He was able to think around unpredicted problems. He comes up

with very straightforward and quick solutions. It no longer looks like construction work, it starts to resemble millwork.”
Jeremy Edmiston
SYSTEMarchitects

“A pivotal design goal for REI SoHo was the adaptive reuse of the materials from the existing historic Puck Building and its subsequent transformation into a retail space. Callison's vision from the outset was to bring

the space back to its original context, from the wood cladding that was repurposed from the interior brick piers to the timber from the ceiling above the ground floor that was remilled and reused for the monumental staircase treads. Terra Mai was a collaborative partner through the entire reuse process providing expert guidance and advice.”
David Curtis
Callison

LIGHTING

DESIGNERS

Amber Lite Electric Corporation
443 Wild Ave.,
Staten Island, NY;
718-761-4323

Auerbach Pollock Friedlander
266 West 37th St., New York;
212-764-5630
www.auerbachconsultants.com

**Claude R. Engle,
Lighting Consultant**

2 Wisconsin Cir.,
Chevy Chase, MD;
301-654-5502

www.crengle.com

Clinard Design Studio

228 Park Ave., New York;
646-580-5344

www.clinardstudio.com

Davis Mackiernan Lighting

180 Varick St., New York;

212-431-8675

www.dmalighting.com

Fisher Marantz Stone

22 West 19th St., New York;

212-691-3020

www.fmsp.com

George Sexton Associates

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212-736-4842

Grenald Waldron

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Narberth, PA;

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www.gwalighting.com

Kugler Ning

48 West 38th St., New York;

212-382-2100

kuglerning.com

L'Observatoire International

414 West 14th St., New York;

212-255-4463

www.lobsintl.com

Leni Schwendinger

Light Projects

336 West 37th St., New York;

212-947-6282

www.lightprojectsltd.com

Lumen Arch

214 West 29th St., New York;

212-564-6469

lumenarch.com

Peridot Lighting

419 Lafayette St., New York;

212-360-2339

peridotlighting.com

Tillett Lighting Design

172 North 11th St.,

Brooklyn, NY;

718-218-6578

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Tillotson Design Associates

40 Worth St., New York;

212-675-7760

tillotsondesign.com

FIXTURES

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973-882-5010

www.amerlux.com

Artemide

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www.artemide.com

BEGA

1000 BEGA Way,

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805-684-0599

www.bega.com

Flos

152 Greene St., New York;

212-941-4760

www.flos.com

Holly Solar

1340-D Industrial Ave.,

Petaluma, CA;

707-763-6173

www.hollysolar.com

Lighting By Gregory

158 Bowery, New York;

212-226-4156

lightingbygregory.com

Lithonia Lighting

Conyers, GA;

770-922-9000

www.lithonialighting.com

Lutron

7200 Suter Rd.,

Coopersburg, PA;

888-588-7661;

www.lutron.com

Rambusch

160 Cornelison Ave.,

Jersey City, NJ;

201-333-2525

www.rambusch.com

Selux

5 Lumen Ln., Highland, NY;

845-691-7723

www.selux.com

Sistemalux

5455 de Gaspé, Montréal,

Quebec, Canada;

514-523-1339

www.sistemalux.com

Zumtobel Lighting

44 West 18th St., New York;

212-243-0460

www.zumtobel.com

LEFT:
NORTH CAROLINA
MUSEUM OF ART
FISHER MARANTZ STONE
THOMAS PHIFER AND
PARTNERS/PIERCE
BRINKLEY CEASE + LEE

ABOVE RIGHT:
BUFFALO COURTHOUSE
TILLOTSON
KPF

BELOW RIGHT:
SUNSHINE INCUBATOR
LIGHTING BY GREGORY
STUDIO MOSZA



“Paul Marantz’s lighting design is one of the most mesmerizing aspects of the 9/11 Memorial and plaza.”

Matthew Donham
PWP Landscape
Architecture

“Kugler Ning is on board with understanding the world architects work in—working with tectonics—to create the right effect. Sometimes lighting designers can be more interested in the fixtures than the final effect. Kugler Ning helped to make the lighting fixtures disappear.”

Scot Teti
Smith-Miller +
Hawkinson Architects

We worked with **Lumen Arch** on the lighting design of Penn Medicine. They just did a fabulous job. We implemented a lot of lighting controls, occupancy sensors, daylight sensors, and things of that nature in the labs to bring down the energy usage and Lumen really knew their way around those systems.

Jim Herr
Rafael Viñoly Architects

“A company in California called **Holly Solar** fabricated the LED lights in the facade of the Nitehawk Cinema. It’s a small little company, but they do custom light fixtures. They’re good.”

Stephen Lynch
Caliper Studio

“We worked with **Lighting By Gregory** who helped us get the most energy efficient fixtures for the Sunshine Bronx Business Incubator. We as architects know whats out there, but Lighting By Gregory opened our eyes to more LED opportunities.”

Harel Ederly
Mosza

PHOTOGRAPHY

Esto Photographics

222 Valley Pl.,

Mamaroneck, NY;

914-698-4060;

www.esto.com

Halkin Architectural

Photography

915 Spring Garden St.,

Philadelphia;

215-236-3922

www.barryhalkin.com

Iwan Baan

Schippersgracht 7-1,

Amsterdam;

+31-06-54-630468

www.iwan.com

Jock Pottle Photography

259 West 30th St.,

New York;

212-760-1466

www.jockpottlephoto.com

JoPo Photography

504 East 12th St.,

New York;

212-614-3122

www.jopophotography.com

Michael Moran Photography

98 4th St., Brooklyn, NY;

718-237-8830

www.moranstudio.com

Nic Lehoux

604-874-0918

www.niclehoux.com

Paul Warchol Photography

224 Centre St., New York;

212-431-3461

www.warcholphotography

.com

Scott Frances

79 Broadway, New York;

212-777-0099

www.vh-artists.com

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2 Greglen Ave.,

Nantucket, MA;

508-360-6312

www.tgolcott.com

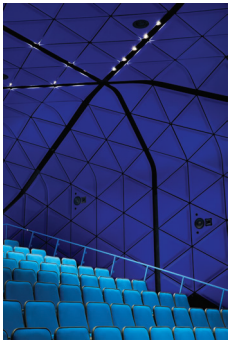
Ty Cole Photography

332 Bleeker St.,

New York;

212-777-0075

www.tycole.com



LEFT:
INVERTED WAREHOUSE
TOWNHOUSE
PAUL WARCHOL
PHOTOGRAPHY
DEAN/WOLF ARCHITECTS

ABOVE:
MUSEUM OF THE MOVING
IMAGE
PETER AARON/ESTO
LEESER ARCHITECTURE

CONCRETE,
MASONRY,
STONE,
AND TILE**ADM Concrete Construction**

9726 99th St.,
Ozone Park, NY;
718-738-1186

American Orlean

www.americanolean.com

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PO box 328,
Floresville, TX;
830-393-7731
www.americanprecast
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Art In Construction

55 Washington St.,
Brooklyn, NY;
718-222-3874
artinconstruction.com

Blenko Glass Company

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877-425-3656
www.blenko.com

Boston Valley Terra Cotta

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www.bostonvalley.com

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www.cathedralstone.com

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808-626-9500
www.totaroassociates.com

Kings County**Waterproofing and Masonry**

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718-629-6300
kingscountywp.com

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516-349-1900

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905-356-3045

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336-786-5141
www.ncgranite.com

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Port Morris Tile & Marble

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Bronx, New York;
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www.portmorristile.com

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845-876-1048

RNC Industries

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Savema

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+39-0584-794407

www.savema.com

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143 Fox Rd.,
Middle Granville, NY;
518-642-1280
www.sheldonslate.com

Speranza Brickwork

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Whitehouse Station, NJ;
908-534-2176

Stepstone

www.stepstoneinc.com
800-572-9029

Stone Source

215 Park Ave. S.,
New York;
212-979-6400

www.stonesource.com

The Pike Company

One Circle St.,
Rochester, NY;
585-271-5256
www.pikeco.com

Vermont Structural

Slate Company
3 Prospect St.,
Fair Haven, VT;
800-343-1900
www.vermontstructuralslate
.com

Zanaglia

Via Longobarda 19,
Massa, Italy;
+39-0585-834566
www.zanagliagroup.com



PHILIPPE RUAUT



AISLINN WEIDLE/ENNEAD ARCHITECTS

“The excellent stone work by **Port Morris Tile & Marble** helped us make this a place of permanence and beauty. They worked with our vision and found the spectacular green marble for the benches.”

Tod Williams
Tod Williams Billie Tsien

ABOVE:
MILSTEIN HALL
REGINALD HOUGH/
THE PIKE COMPANY
OMA

LEFT:
CITY CENTER FACADE
RESTOATION
BOSTON VALLEY
TERRA COTTA
DATNER ARCHITECTS

BELOW:
TASHAN
STONE SOURCE
ARCHI-TECTONICS

“We used **Reginald Hough** as a concrete consultant for Milstein Hall. They came in during construction process to facilitate the subcontractor, Pike, and help us to decide on some of the materials to test and techniques to use. The lower levels have a smooth concrete dome ceiling with integrated lighting. Because it is both architecture and structure, it required a very precise instal-

lation method. Hough was invaluable in achieving that.”
Ziad Shehab
OMA

“The slate siding from **Sheldon** was naturally resistant to spray paint.”
Amy Yang
Toshiko Mori

“Peter Dagostino at **ADM Concrete** made it possible to get the building up. He coordinated everything. ADM is a very smart company and did a quick job.”

Werner Morath
Loadingdock 5

“**Boston Valley** is one of the premier companies to go to for very careful matching of terracotta.”

Joe Coppola
Dattner Architects



DON PEARSE PHOTOGRAPHERS

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AND TILE**ADM Concrete Construction**

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New York;
212-979-6400

www.stonesource.com

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Vermont Structural

Slate Company
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800-343-1900
www.vermontstructuralslate
.com

Zanaglia

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Massa, Italy;
+39-0585-834566
www.zanagliagroup.com



PHILIPPE RUAUT



AISLINN WEIDLE/ENNEAD ARCHITECTS

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Werner Morath
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Dattner Architects



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“At the Museum of the Moving Image, **Scharff/Weisberg** and **Jaffe Holden** had a real hand in setting the stage to accommodate different uses in terms of all the data and audio visual systems that allow the museum to be a plug + play environment.”
Simon Arnold
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Frank Grauman
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“The Musuem of the Moving Image faced a lot of challenges not to mention being a publicly-funded project in hard economic times. **Levien** took it all in stride and helped us meet the extra demands on budget cutting without sacrificing quality.”
Simon Arnold
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COURTESY WXY

"The reception desk at the Sunshine Bronx Business Incubator is custom designed and **Panelite** made it easy for me because they built a model on site for approval and I was able to see our 3-D computer drawings in real life before the desk was fabricated."
Harel Edery
Mosza

"**Claudy Jongtstra's** artistry is present in two monumental tapestries that cover both long walls of the Atrium. These extraordinary artworks were made possible by her artistic vision as much as her involvement in the technical aspect, managing all from Europe."
Tod Williams
Tod Williams + Billie Tsien
Architects

"Fountain consultant **Dan Euser** is really familiar with the potentials and limits of water dynamics. He's visionary in terms of creating things of beauty and simplicity."
Matthew Donham
PWP Landscape Architecture

"When the graphic designers **Karlssonwilker** joined the team, the design of the Museum of the Moving Image was fairly well resolved, but they were able to complement and add to its strength in a way that carried through the branding of the entire institution"
Simon Arnold
Leeser Architecture

"At Queens Plaza, we collaborated with **Michael Singer**, an artist whose commitment to the public realm complements Margie Ruddick's environmental sensibility for landscape. He designed and produced special pre-cast components integrated into the architecture of new social spaces that withstand the site's powerful infrastructural

presence."
Linda Pollak
Marpillero Pollak Architects

JANUARY

WEDNESDAY 18
EXHIBITION OPENINGS

One Prize 2011 Award Ceremony:
Water as the Sixth Borough
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

Staging Fashion, 1880–1920:
Jane Hading, Lily Elsie, Billie Burke
11:00 a.m.
Bard Graduate Center
18 West 86th St.
www.bgc.bard.edu

EVENT
SMPS Principal's Breakfast:
A/E/C Market Forecast/Market Trends
8:00 a.m.
CUNY Graduate Center
365 Fifth Ave.
www.smpsny.org

WebVisions New York
8:00 a.m.
Hudson Hotel/Good Units
356 West 58th St.
www.webvisionsevent.com

THURSDAY 19
LECTURE
Edward Glaeser, Eero Saarinen Lecture
Building a City of Choices
7:00 p.m.
Hastings Hall
Yale School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

A Proposition by
Anthony Huberman:
The Letter 'T'
7:00 p.m.
New Museum Theater
235 Bowery
www.newmuseum.org

SYMPOSIUM
Evolving Models for Senior Housing and Care in New York City
6:00 p.m.
The Center for Architecture
536 LaGuardia Pl.
cfa.aiany.org

EVENT
Introduction to Web Usability
8:00 p.m.
General Assembly
902 Broadway
www.introwbusability.eventbrite.com

FRIDAY 20
LECTURE
Waddell W. Stillman
Celebrating Historic Hudson Valley at Sixty Antiques at the Armory
2:30 p.m.
69th Regiment Armory
68 Lexington Ave.
www.armoryonpark.org

EVENT
NYC Photo Safari at Madison Square Park
9:30 a.m.
Madison Square Park
1 West 23rd St.
www.newyorkcityphoto safari.com

SATURDAY 21
EVENT
Antiques at the Armory
10:00 a.m.
69th Regiment Armory
68 Lexington Ave.
www.armoryonpark.org

SUNDAY 22
TOUR
Architecture: If You Build It
10:00 a.m.
Institute of Contemporary Art
100 Northern Ave., Boston, MA
www.icaboston.org

MONDAY 23
EXHIBITION OPENING
Print Studio: The Lewis B. and Dorothy Cullman Education and Research
MoMA
11 West 53rd St.
www.moma.org

EVENT
New York Building Congress Luncheon Forum
11:30 a.m.
Mandarin Oriental New York
80 Columbus Cir.
www.buildingcongress.com

The Responsive Building Envelope: More than Just a Chromic Phenomena
7:00 p.m.
Holiday Inn
400 Arch St., Philadelphia, PA
www.aiaphiladelphia.org

TUESDAY 24
FILM
Out of the Shadows
Kevin Sullivan, Narrated by Donald Sutherland
4:00 p.m.
69th Regiment Armory
68 Lexington Ave.
www.armoryonpark.org

LECTURE
Preston Scott Cohen
Museum as Genealogy
6:30 p.m.
Piper Auditorium, Gund Hall
Harvard GSD
48 Quincy St., Cambridge, MA
gsd.harvard.edu

EVENT
Motion Graphitecture: The Morphology of Building Envelopes
12:00 p.m.
Center for Architecture
1218 Arch St., Philadelphia, PA
www.aiaphiladelphia.org

TRADE SHOW
ASI Advantage Road Show Long Island
4:00 p.m.
Hilton Long Island
598 Broadhollow Rd.
Melville, NY
www.hiltonlongisland.com

WEDNESDAY 25
EVENT
3-D Laser Scanning: Capturing the Whole Picture
12:00 p.m.
Center for Architecture
1218 Arch St., Philadelphia, PA
www.philadelphiaacfa.org

EXHIBITION OPENING
9 Scripts from a Nation at War
The Yoshiko and Akio Morita Media Gallery
MoMA
11 West 53rd St.
www.moma.org

THURSDAY 26
LECTURE
Charles Waldheim, Timothy Egan Lenahan Memorial Lecture
Landscape as Urbanism
7:00 p.m.
Hastings Hall
Yale School of Architecture
180 York St., New Haven, CT
architecture.yale.edu

Vishaan Chakrabarti
A Country of Cities
6:30 p.m.
Piper Auditorium, Gund Hall
Harvard GSD
48 Quincy St., Cambridge, MA
gsd.harvard.edu

EXHIBITION OPENING
Derek Lerner
Derek Lerner
RHV Fine Art
683 Sixth Ave.
www.rhvfineart.com

FILM
Horror is Universal (The End)
Raed Yassin
7:00 p.m.
New Museum Theater
235 Bowery
www.newmuseum.org

EVENT
Professional Women in Construction Developers Forum
8:00 a.m.
General Society
20 W. 44th St.
www.pwcusa.org

FRIDAY 27
FILM
Stranger than Paradise
7:00 p.m.
The Theater at MAD
Museum of Art and Design
2 Columbus Cir.
www.madmuseum.org

The Best of Ottawa International Film Festival
Barbara Lee Family Foundation Theater
7:00 p.m.
Institute of Contemporary Art
100 Northern Ave., Boston, MA
www.icaboston.org

SUNDAY 29
LECTURE
Ran Lerner
Responsible Design for the Mass Market
2:00 p.m.
Javits Center
655 West 34th St.
www.javitscenter.com

MONDAY 30
LECTURE
Nina Gray
Living in Style: The Evolution of the Professional Interior Decorator
6:00 p.m.
Macaulay Honors College
CUNY
35 West 67th St.
www.macaulay.cuny.edu

TUESDAY 31
LECTURE
Diana Balmori, Joel Sanders
Interface: Between Landscape and Architecture
6:30 p.m.
Piper Auditorium, Gund Hall
Harvard GSD
48 Quincy St.
Cambridge, MA
gsd.harvard.edu



COURTESY THE ARTIST AND PAUL KASMIN GALLERY

1976: MOVIES, PHOTOGRAPHS AND RELATED WORKS ON PAPER

Paul Kasmin Gallery
515 West 27th St.
Through February 11

British-born James Nares has lived in New York since the mid-1970s, when Lower Manhattan was “a beautiful ruin,” according to the artist. While most celebrated for his large, single-stroke kinetic paintings, the artist has a long track record of documenting his fascination with movement and bodies in motion dating back to the days when he delved into many other media such as films and chronophotographs. The exhibition features five films including *Pendulum* (1976), in which Nares clocks a large spherical mass swinging from a footbridge, against the industrial backdrop of downtown Manhattan—evocative of the foreboding, dreamlike qualities also seen in Giorgio de Chirico’s surreal paintings.



COURTESY BRIDGE GALLERY

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Bridge Gallery
98 Orchard St.
Through February 6

City presents a group of contemporary New York artists who explore the everyday life of the city at a time when more than half of the world’s population lives in urban environments. The work presented in the exhibition makes the case that architecture guides not just the body but also the mind of the modern individual, with the urban landscape as part of our visual vocabulary. Raylene Gorum’s *Gilded London*, above, is one of many works on display that evokes unpredictable, contemporary pathways forged amid history and a more formal urban topography.

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THE ARCHITECT'S NEWSPAPER JANUARY 18, 2012



Ray and Charles Eames photographing a model of the *Mathematica* exhibition, 1960.

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DESIGN BUDDIES

Eames: The Architect and the Painter
Directed by Jason Cohn and Bill Jersey. Narrated by James Franco.
American Masters, PBS series

Charles and Ray Eames brought a quirky playfulness to the American

heartland, creating efficient and affordable designs and convincing

American corporations and consumers to adopt them. Today, even the rapper Ice Cube is a fan.

The Eames studio—part workshop, part circus—was a partnership of two free spirits: one, an architecture school dropout who never got his license; the other, a painter trained by Hans Hofmann who used objects or any other surface as her canvases. They shunned the term

“artist” as pompous.

“Charles and Ray Eames wanted to bring the most magnificent experience that you could have with your eyes to the largest number of people,” said the art critic Jed Perl. “I don’t think there’s anything more important for an artist to want to do.”

In *Eames: The Architect and the Painter*, in which Perl and others weigh in, directors Jason Cohn and Bill Jersey aim at a similar goal, an overview of the Eames duo as creators and personalities. More affection than investigation, the film, narrated by James Franco, still avoids the spoon-fed pedagogy of PBS’s dutifully dull *American Masters* series (which aired it on December 19).

The upbeat documentary taps a near-infinite visual archive, as Eames observers refresh a much-examined history. This is Eames 101, but it draws from some of the best voices, from architect Kevin Roche to curator Donald Albrecht to filmmaker Paul Schrader.

Everyone called Charles Eames (1907–1978) a charismatic charmer. This documentary’s charm is its anatomy of a start-up, before the term existed, which took root in a Los Angeles apartment and relocated to a Venice, California, workshop packed with odd forms and imaginative people. The Eames lab was fun for decades and still enormously productive. How many people can say that about their lives?

The Eameses’ prodigious imaginations would eventually take flight in a surging postwar economy, although they failed in early attempts to produce a chair. World War II gave the office its first break. Struggling to design a chair with Eero Saarinen—and to make money—the Eameses devised leg splints for wounded soldiers in 1942, in which open holes enabled plywood to bend without splitting or splintering. Charles and Ray adapted the technique to molding

plywood for chairs, which became the office’s identity. Variations and buyers multiplied.

“Eventually everything connects” was an Eames nostrum. So was “We wanted to make the best for the most for the least,” and “Take your pleasure seriously.” Not everyone got their inside jokes at the Eameses’ Case Study House 7 in Pacific Palisades (1949). A hungry Kevin Roche was miffed when the two aesthetes served him a “visual dessert” of pretty flowers. “I was really fucked-off with that,” Roche recalled (it’s bleeped out in the PBS version).

Business was serious at the studio, too, as a prosperous country emerging from depression and war created a huge consumer base that manufacturers like Herman Miller coveted.

The Eameses turned to information design, which evolved from their films that blended innocence and visual wonder. Paul Schrader, who wrote *Taxi Driver*, broke ranks with LA cinema snobs who scorned the Eames films, and visited the office. In the film he marvels at the refinement of little movies that he calls a mix of “self-expression and vanity”—and poetry, epitomized by the Eameses’ 1969 ode to the spinning top. Yet just what led Charles Eames to cinema is never discussed. Nor do we hear from young filmmakers on the Eames legacy. Is it because so few know about them?

The perspective of today’s designers on the Eames era is another gap in *The Architect and the Painter*, yet any designer will envy Charles Eames’s skill at wooing corporate clients, despite his famed verbal awkwardness.

We witness how the Eames charm worked on the U.S. State Department. *Glimpses of the USA*, a film that they made for the United States Information Agency—sponsored American National Exhibition in Moscow in

Weiss/Manfredi’s Diana Center at Barnard College (2010).



PAUL WARCHOL

CITYSCAPE CENSUS

Guide to Contemporary New York City Architecture
John Hill, W. W. Norton & Co., \$29.95

It may come as a surprise that John Hill’s *Guide to Contemporary New York City Architecture* is, in fact, the only guidebook devoted exclusively to recent design in the city. New York’s millennial building spree and its concurrent affinity for high-profile design could have yielded a guide filled with bold-faced architects making their mark on the skyline. While it’s within the rubric of construction from the past decade, Hill’s *Guide* instead reveals a cityscape altered by modest as well as mega projects.

In his more than two hundred entries across the five boroughs, Hill’s intent is to gather projects that enduringly and “prominently occupy the public realm.” Mostly

absent are many of the ephemeral—even if influential and award-winning—retail, dining, and interiors projects. And while the *Guide* includes Cook + Fox Architects’ One Bryant Park and other significant commercial towers, for the most part, as the author avows, tall buildings—practically *the* visual trope for New York—play a minor role (even if the Austrian Cultural Forum graces the book’s cover).

Instead, Hill is focused on assembling contemporary designs that engage us in interesting ways at street level throughout New York’s neighborhoods. The result is a nuanced perspective of the city’s recent architecture. The Shigeru Ban, Jean Nouvel, and Neil Denari condos in Chelsea get their

due but so do notable designs for affordable housing. A section covering Manhattan’s West Side above 110th Street includes the award-winning Diana Center at Barnard College by Weiss/Manfredi along with a clever glazed passageway by James Vincent Czajka that connects a McKim, Mead & White building to a Cass Gilbert at the American Academy of Arts and Letters. In Brooklyn, the guide leads the reader to a David Adjaye-designed artist studio with a skin of black polypropylene that rewards in-person inspection as well as to an elegant but tiny security kiosk at Pratt Institute by Hangar Design Group that might otherwise be overlooked. The reader may even be compelled to make a first-ever trip to the Queens Botanical Garden to see its Visitor & Administration Center by BSKS Architects—to date, the greenest building in New York.

If one doesn’t get out to see the architecture firsthand, the book’s meticulous design can’t be faulted. Broken down into 22 neighborhoods—each headed by a map designed by the author with just the **continued on page 27**



Ray Eames in her back yard with a prototype of *The Toy*, a transformable object made of cardboard triangles, 1951.

1959, was an assertion of superior American might, cloaked in a comradely "Family of Man" universalism.

A key Eames client was computer giant IBM, which harnessed the Eameses approach in clever cartoons that, in the era of sinister sci-fi robots, made computers seem as unthreatening as a child's top. Working for straitlaced IBM, the Eameses operated as if they were autonomous, and their whimsical films added warmth to the imposing IBM corporate brand, as did their IBM pavilion at the New York World's Fair in 1964.

What looks like a sellout today, curator Donald Albrecht opines, really wasn't, since the Eameses believed in what they were doing—and reaped the profits as corporate work begat other corporate work.

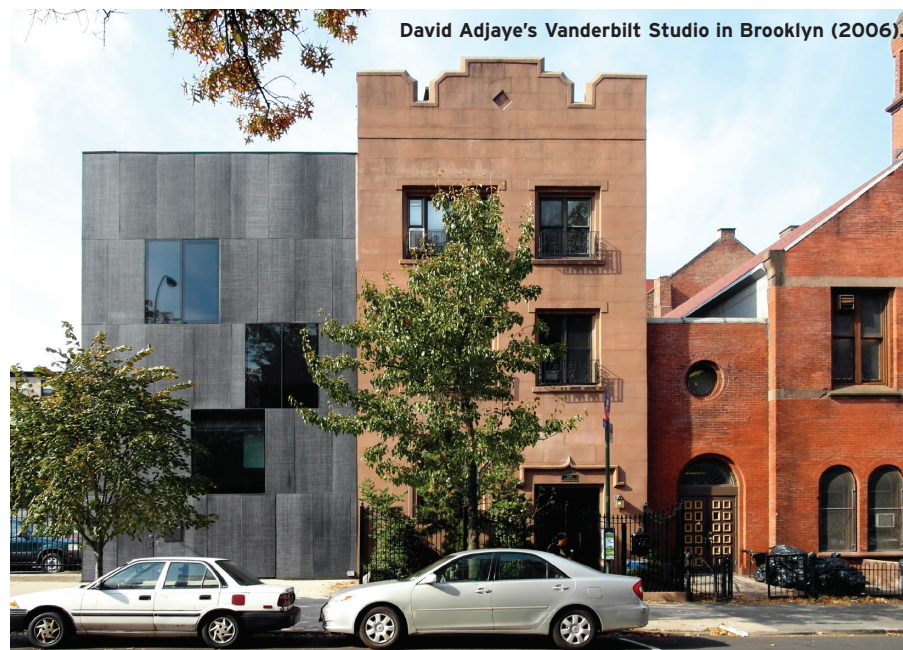
Geniuses can be propagandists, and

geniuses can have bad days. The Eameses rode waves of praise until their mammoth 1976 bicentennial touring exhibition, *The World of Franklin and Jefferson*, which went to the Metropolitan Museum of Art. Charles layered galleries with American objects, documents, and explanatory text. It was an early prefiguration of internet hyperlinking, but it proved that dense stuffing of information as an idea—the embodiment of "eventually everything connects"—was more refined than the installation in physical space. Critics, led by Hilton Kramer of *The New York Times*, trashed it as unworthy of the Met. Charles Eames died two years later in 1978. Ray died to the day, ten years later.

The film also revisits poignant personal stories. At Cranbrook in 1940–41, when lovestruck Charles abandoned his bride and baby for the gifted Ray Kaiser, he smothered her in love letters that first drove her away and finally won her over. In the 1970s, when Charles fell for young Judith Wechsler at Massachusetts Institute of Technology, letters gushed out to her, evidence that the old partnership with Ray was fading.

The film declares that the Eames legacy lives on, but where, beyond the works that came out of the studio? The audience is left to ponder that proposition, which is a task that the Eameses would have liked. After all, one of Charles Eames's other famous lines was, "If you can think and you can see, and you can prove that to me, then you can work here."

NEW YORK-BASED ART AND ARCHITECTURE CRITIC DAVID D'ARCY CONTRIBUTES REGULARLY TO AN.



David Adjaye's Vanderbilt Studio in Brooklyn (2006).

CITYSCAPE CENSUS continued from page 26 detail needed—the guide is thoroughly cross-referenced. Periodic sidebars address categories such as firehouses and police stations, street furniture, and even retail and dining spaces by brand-name architects since presumably it couldn't be avoided. A final section comprises forthcoming buildings through 2020 organized by building type.

Hill's entries privilege context and facts over critique, but some spiky commentary can be gleaned, as with his Hearst Tower entry: "One word can be used to describe Foster's design: diagrid." That he seems equally frustrated by the failure of the renovated base building by Joseph Urban

to connect with the public on the sidewalk seems fitting for this New York-based architect and writer with urban planning training. Hill is also the author of the popular blog *A Daily Dose of Architecture*—initiated in 2004 and currently receiving 32,000 hits a month—where he posts images and commentary on contemporary architecture around the world as well as book reviews. This may account for a guidebook that feels both inclusive and curated, inviting its users to investigate a range of new works making their mark on the cityscape.

JAN LAKIN IS A NEW YORK-BASED WRITER AND EDITOR. HER BOOK ON ART IN THE NYC SUBWAY WILL BE PUBLISHED BY W. W. NORTON IN 2013.

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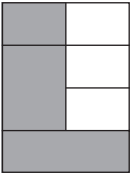
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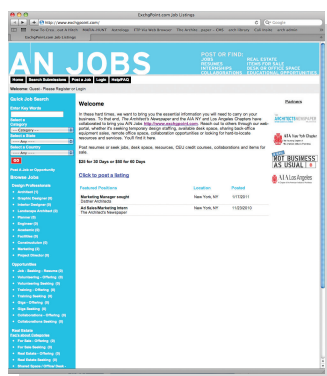
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**SCHOOLERS AND YEARNERS:
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MICHAEL WESCH
Associate Professor of Cultural Anthropology
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Following a thoroughly-documented analysis, **The Present Future of New York City** by GSAPP students Leigh D'Ambra, Scott Hayner, Muchan Park, and Luc Wilson, proposes using dredge to connect Governors Island to Lower Manhattan and (below) phasing in density along with infrastructure.

hood, while also allowing for investment in other infrastructural projects." Thus a build-out with a Floor Area Ratio (FAR) of six could pay for a subway extension to the island, while a FAR-10 would make a bridge from Red Hook not only possible but desirable in light of the increased density. Things like 40 percent affordable housing, a waste-to-energy plant, even a field of wind turbines could be achieved in the same way. Even the worst-case scenarios are under consideration with streets and boulevards transforming into either permeable gutters or Venetian-style channels depending on storm severity. "We prepared for disaster in an optimistic way," Wilson said.

According to *The Present Future*, Lo-Lo Ma could provide about 88 to 100 million square feet of developable land as compared to the 44 million square feet on offer at Hudson Yards. The PowerPoint images of Lo-Lo Ma—that Chakrabarti has shown at a 50th-anniversary Zoning Conference sponsored by the Planning Commission as well as on WNET—as a shimmering sun-catching cluster of towers, turbines, and oyster-rich soft edges have an Oz-like resonance and appeal. In late January, the students will be presenting Lo-Lo Ma to a group of movers and shakers including Planning Commissioner Amanda Burden and engineer Guy Nordenson. **JULIE V. IOVINE**

COME TO LO-LO MA, NYC'S NEW BOROUGH AT SEA

Why not solve the city's pressing housing and open space issues by growing the island? That was the proposal made in a joint studio last fall at Columbia's Graduate School of Architecture, Planning and Preservation (GSAPP), run by Laurie Hawkinson, architect and professor of architecture, and Vishaan Chakrabarti, director of GSAPP's Real Estate Development Program.

The studio, called Speculation, brought together collaborative teams of architecture and real estate students. "It was a great match," said Hawkinson. "The architects were very articulate at creating visions and the

real estate students were excellent at crunching the numbers."

The studio was driven by two au courant themes, "density" and "speculation"—defined as a kind of amalgam of intelligent vision and risk taking—along with a mandate to "keep it real." Otherwise, Hawkinson said, "Everything was up for grabs."

One of the student proposals, *The Present Future of New York City*, has captured wider attention for its visionary plausibility. "We wanted to get at the issues of growing cities in the future in terms of environment, economy, and housing demands.

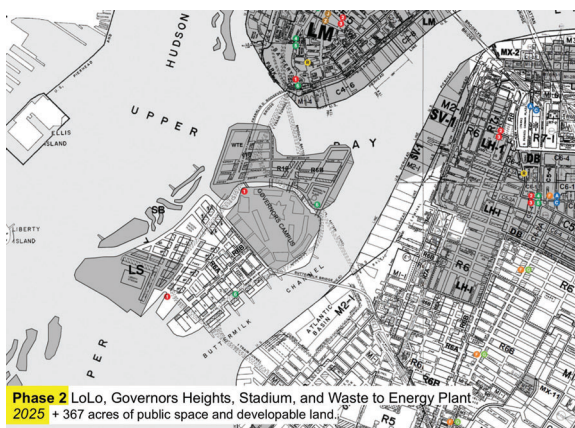
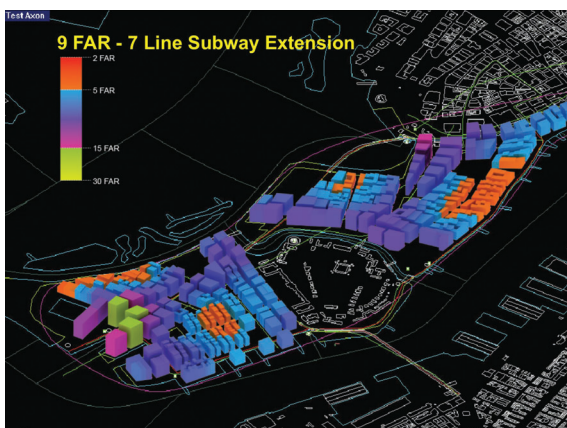
And we used New York as a model with its issues and initiatives like rising waters, building performance, and PlaNYC 2030," said team member Luc Wilson, an architecture student.

Developed by real state students Leigh D'Ambra and Scott Hayner with architecture students Wilson and Muchan Park, the project started with research on marine ecology and the discovery that the Army Corps of Engineers must pay to remove and ship out vast amounts of dredged materials from New York's waterways. And so their proposal asks, why not use the muck to grow

a new sixth borough off the southern tip of Manhattan and around Governors Island? Call it Lo-Lo Ma. Mindful that housing is not allowed on Governors Island, the team began phasing in buildable land by locating barrier reefs around the island. Then, based on examples in Norway, they propose sinking prefabricated subway tunnels to the riverbed and covering them with more landfill. Voila, the Number 1 line can go to sea and arrive at Governors Island for much less than it has taken to get the Second Avenue subway not to open and the Number 7 to inch its way across the West Side. With Governors

Island as the new borough's green lungs—perhaps with a campus of some sort added—the remaining dredges would continue to fill in the gaps until reaching mainland and connecting to the street grid; however, all the Lo-Lo Ma streets would be oriented to maximize solar gain.

And then it gets innovative. Using CATIA software explored in an earlier studio, the team was able to project flexible ranges for development through to 2035. According to the proposal, "Depending on the density of development, the value of the new land created in Lo-Lo Ma would pay for the costs of developing this new neighbor-





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